

**THE HISTORY OF MALLAR-PALLAR
– Indran, Shiva & Vishnu
IN TAMIL LITERATURES**

Translated from Tamil Ilakiyathil Pallar (Mallar)

Devendra Kula Velalar- Adippadai Sanrugai

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CHAPTER I

INTRODUCTION

1.1 History of the Tamils

Tamil language has a literary tradition of more than two thousand years. The earliest extant Tamil work that is available at present is *Tolkappiyam*, written circa 2300 years back. This work and other literary works written in Tamil language bear a clear-cut testimony to the political, social and cultural aspects of the life of Tamils of those days. The literary works produced before 250 A.D. are called *Sangam classics*, those produced between 250 A.D. and 1300 A.D. *medieval works* and those produced after 1300 A.D. *later works*.

The period before 1300 A.D. was ruled by the Tamil kings who were highly efficient and humane in nature. In this era, however, there were no Tamil kings from third century A.D. for a period of about three hundred years. Kalabrahms are said to have come to the throne and have ruled the Tamil land during this period. This period is referred to in Tamil history as Kalabhra's interregnum. No literary pieces have been attested as produced in this period and moreover, the political history of this period is quite dark.

Since the 14th century A.D. onwards, the Tamil kings were gradually conquered by the kings who spoke other languages like Telugu, Kannada, Marathi, and also by the Moghals. Around 16th century A.D. there was not even a single Tamil king who ruled the Tamil land.

As the Tamil kings ceased to be in power, the people belonging to the ethnic group *Mallāra* who belonged to the Tamil kings' dynasty and who were serving the Tamil kings as officials, warriors, agriculturists lost their power and authority. The non-natives of the land enjoyed power and authority together with those people who served the

Mallāra earlier. The labour class and others of Tamil origin who assisted the non-native kings to establish their kingdom and rule in Tamil land, received land gifts and power in lieu of their help. The non-native kings who ruled Tamil land enslaved the *Mallāra* who were hitherto in power and changed the name of their caste also. Realising the significance and status symbol of the title *Vellala* of the *Mallāra*, these people grabbed the title from them and styled themselves as *Vellāla*.

None of the modern historians has ever attempted to point out who were the descendents of our ancient Tamil kings. It was *Deva Ashirvadam* who in his scholarly works had pointed out that the people who are called as *Pallāra* in modern times were the people who originally ruled the Tamil land and they belonged to the *Mallāra* community and were referred to as *Vellāla* in those days. Quoting heavily from literary sources and other evidences, the above scholar in his well - documented books entitled *Muvveentar Yaar?* (Who were the three kings who ruled the three regions of Tamil land?), *Pallāra alla Mallāra aam Mannar* (Not *Pallāra* but *Mallāra*, the kings) and *Vellālar Yaar?* (Who are the *Vellāla*?) has established the conclusion that the present day *Pallāra* were originally *Mallāra*, the rulers of ancient Tamil land. The conclusion made by him is not subjective but objective and scientific in nature.

1.2 Opinion of the 'Expert Committee for History of Tamil Nadu'

In order to cull out the history of the political and social life of the Tamils during *Sangam* period, the Government of Tamil Nadu constituted an Expert Committee through the Directorate of Tamil Development and assigned it the duty of drafting the history of the Tamils. The Expert Committee has brought out publications on the history of *Sangam* period. In these books the Committee has given wrong and biased information about the Tamil king dynasty, *Mallāra* community, *Pallāra* and the people of *Marutam* land. [Tamil literary tradition

divides the Tamil land into five types as 1. Kurinji (hill region), 2. Mullai (forest region), 3 Marutam (plain agricultural region), 4. Neytal (coastal region) and 5. Paalai (desert region).] The Expert Committee of historians has cited literary evidences gleaned from Sangam classics to drive home several of its arguments; but when it comes to the historicity of the Tamil kings, it has chosen not to quote from the Sangam Tamil works but from the modern historical works produced in the present century. The information given in these books are far from truth. These books have completely ignored the people belonging to the community *Malla*. While describing the people of *Marutam* land, they have chosen not to speak even a single word about the *Malla* community but has used a highly generic term *uzhavar*, the agriculturists. The fact that the word *uzhavar* referred to the *Mallas* in the past and to the *Pallas* at present has been purposefully and wantonly ignored.

In the book entitled *History of Tamil Nadu - Sangam Age (Political)* (written in Tamil) published by the Government of Tamil Nadu, there is a footnote on page 352 stating that "it could not be said with certainty whether the descendants of the Pandiya kings are surviving in any part of Tamil Nadu at present. Some of the historians do make a statement that the people of *Marava* community of present day Southern Tamil Nadu are descendants of the Pandiya kings. Others say that the people of *Kalla* community are the heirs of the Pandiya kings. Still some others have concluded that the people of *Palla* community living in the present day southern districts of Tamil land are the descendants of the ancient Pandiya kings and the word *Malla*, attested in Sangam classics, has undergone a sound change and has become *Palla*. The veracity of these statements is to be studied carefully. There are no clear - cut evidences to show that the Sangam - attested community name *Malla* has changed into *Palla*, and the people of the *Palla* community are the descendants of the Pandiya kings." This reveals the concerted efforts made by the Committee to

suppress the truth and in a sense it has accepted the truth indirectly.

In page number 423 of the above - cited book, there is a description running to two pages about the people of the Kongu plains. The description presented there is incorrect. First of all, there is no mention that the description about the plain land refers to *Marutam* land. Second, it states that "the people living in the *Kongu* plains could be divided into two major groups viz, 1. *Veettuva* and 2. *Vellala*. The people of both these communities have the title *Kongu Vellala* "

In this book on history describing the *Sangam* age, how is it possible to call the *Veettuv*as as the people of *Marutam* land ? All the literary works state that the people referred to in Sangam works as *Vellalas* are none but *Mallas*. How is it possible that the *Vettuva* and *Kounder* people of *Kurinji* and *Mullai* lands, the *Idaiyas* (shepherds), the slaves who were brought from *Chola* country to *Chera* country and the other manilas could become the *Vellalas* of *Marutam* land ? Moreover, the descriptions given in that book in the section *Sangam* age, do not pertain to the *Sangam* works. Completely irrelevant information have been forcibly included in this section.

Page 424 of the same book observes that "the manilas of *Kongu Vellalas* are called as *Kongu naavita* (kongu barber), *Kongu vannaar* (Kongu washerman), *Kongu Pallar* and *Kongu Kuyavar* (Kongu potter)".

The book which falsely makes a statement that the present day *Kounders* were called as *Vellalas* in *Sangam* age has ignored to make any statement about how the present day *Pallas* were referred to in those days in *Sangam* works! It has to be pointed out that Ramachandran whom the authors have quoted does not belong to *Sangam* age but to the 20th century. The Government of Tamil Nadu should see that the descriptions which are far from truth and made with the intention of degrading a particular community are deleted from that book and a fresh attempt is made to bring out an unbiased

and true history of our ancient society.

1.3 Is *Malla* a Community ? Are *Mallas* Known as *Pallas* ?

This book raises two important questions and ventures to find answers for them in a bid to remove the prejudice of the Committee of Historians. The two questions raised are:

1. Do *Mallas* constitute a community ?
2. Are the present day *Pallas* the descendants of ancient *Mallas*?

If the answers for these questions are positive, then such issues as did Tamil kings belong to the community of the *Mallas* and are the *Pallas* alias *Devendra Kula Vellalas* the descendants of the Tamil kings, will be proved beyond any doubt.

A false image has been created by the historians to show that the Tamil kings were not *Mallas* and they were from a set of separate communities such as *Maaran kuṭi*, *Valuti kuṭi*, *Cheliyan kuṭi*, *Antuvan kuti*, *Kuttuvan kuṭi*, *Poraiyan kuṭi*, *Valavan kuṭi*, *Indiran kulam*, *Chandiran kulam*, *Suriyan kulam*, *Agni kulam* and so on. In this book sincere and scholarly attempts are made to break this false image and to show that the people referred to by the names *Malla* and *Malla* are one and the same. This has been done citing evidences gleaned extensively from Tamil literary sources.

1.4 Tamil poets having the name *Mallanaar*

There were many poets in the Sangam age who had their last name *Mallanaar*. A poet by the name *Mallar* had written commentary on *Tirukkural*. If the word *Mallar* had been used in a generic sense to refer to agriculturists and warriors, there would have been no need for these poets to have this word as their last name. Only because the name *Mallar* referred to the people of a specific community they have appended this title to their last names. In this context, it has to be pointed out that the prevalence of suffixing one's

name with the name of the community to which he belongs such as Gurusamy Pannadi, Ramasami Kounder, Karuppanna Mudaliyar, Kandasamy Chettiyar, Seshadri Iyer, etc. are mere remnants of the old practice of adding one's community name after his personal name.

Nigaṇḍus are the lexicographical works giving the meanings and descriptions about each of the words of a language in a poetic form. A number of *nigaṇḍus* are available in Tamil language. Of these *nigaṇḍus* the oldest are *Dhivakara Nigaṇḍu*, produced in the ninth century A.D. and *Pingala Nigaṇḍu* produced in the tenth century A.D. These two *Nigaṇḍus* have been composed during the rule of Tamil kings. All the other *Nigaṇḍus* were compiled when the Tamil land was ruled by non - native kings.

1.5. *Dhivakara Nigaṇḍu*

Dhivakara Nigaṇḍu makes a clear - cut statement that the people of *Malla* community belong to *Marutam* land. It further states that communities such as *Uḷaṭṭiyar*, *Kaṭaiciyar* and *Aarrukkaalaattiyar* were also the people of *Marutam* region. Among these names, the name *Uḷaṭṭiyar* is a generic term referring to agriculturalist. The other two names, namely, *kaṭaiciyar* and *Aarrukkaalaattiyar* are the names referring to the sub-sects within the *Palla* community, viz., *Kaṭaiyar* and *Kaalaatti*. Moreover, the author of this *Nigaṇḍu* has attested that the name *Malla* is used to refer to persons engaged in the following two professions 1. war, and 2. agriculture. The following is the text from the *Dhivakara Nigaṇḍu*:

*aruntiral viirarkkum peruntiral ulavarkkum
varuntakaittaakum mallarenumpayar*

"the name *Malla* is used to denote the persons engaged as great warriors and agriculturalists."

1.6 *Pinkala Nigaṇḍu*

Pinkala Nigaṇḍu is also of the opinion that the people of

Marutam region are none but *Mallas*. It further states that the people of *Katainar* - a subsect of *Malla* community - also belong to *Marutam* region. *Kataiciyar* and *Ulatiyyar* are the names used to refer to the women living in the *Marutam* land. The following lines from this *Nigandu* assert that the *Mallas* were the sons of *Marutam* region.

*ceru malai viirarum tinniyoorum marutanila
maakkalum mallarenpa*

"warriors, valiants and the inhabitants of *Marutam* region are *Mallas*."

1.7. Kambar's Malla Community

Kambar in his epic *Kamba Ramayanam* has described about the people of the *Malla* community while presenting a picture about the prosperity of the city and the country. *Kamba Ramayanam* has recognised the community of *Mallas* in three poems and in other poems it describes the people of *Malla* community as those engaged in agriculture and as warriors. It has to be pointed out that no other community has been portrayed as belonging to agricultural community.

Verse 32 of *Naattuppatalam* in *Balakaantam* of *Kamba Ramayanam* speaks of the *Malla* Community as *kunrutai kula mallar* "the people of *Malla* community who own mountains". In verse 25 of *Vaanarar Kalamkaan Patalam* in *Yuddha Kaantam* Kambar describes the *Mallas* as *in a mallar paranta kaiyil*

Verse number 18 of *Aarruppatalam* in *Balakandam* mentions that the people of *Malla* community divided themselves into a number of subgroups and ruled the country carefully.

1.8. Tirumurugarruppatai and Mallar

Nakkirar's classic work *Tirumurugarruppatai* belongs to the Sangam age. It is composed in praise of Lord *Muruga*. The poet

refers to *Muruga* in line number 262 as *seruvil oruva poruviral malla* 'Oh! you *Malla* the great warrior and winner of wars!' and in line number 269 as *arum peral marapin perum peyar muruga* 'Oh! *Muruga*, the dearest and greatest of the community'. He describes *Muruga* as *arum peral mallar marapin perum peyar muruga* "Oh! great and dear *Muruga*, the descendant of *Malla*". It has to be pointed out that *Nakkirar* does not speak about any other community in this verse.

1.9 Sangam Age classic Puranaanuur and Mallar

The author of the poem number 388 in *Puranaanuuru* is *Mallanaar*, the son of *Madurai Alakkar Naazhaar*. In this particular poem, a particular person by name *Cirukutikizhaan Pannan* had been referred to as an *perunkilaip purave*. "Oh! the king belonging to my *Malla* community". From this statement it is clear that *Pannan* belongs to *Mallar* community and also the decedents of the *Pandiya* kings are also *Mallars*. It becomes quite clear that *Pandiyars* belong to the *Malla* community only.

1.10 Pallu poems and Mallar

Pallu poems belong to a typical poetical genre in Tamil literature composed in order to downgrade the *Malla* community and there are a number of poetical pieces of this type in Tamil. No other community has been so vilified as the *Pallars*. One among them is *Mukkuutarpaḷḷu* composed during 17th century. The 13th verse of this work says

*mallar kulattil varinum iru palliyarkkoor
pallak kanavan*

"though a descendant of *Malla* community, the two *Palla* women have one *Palla* husband"

The above line makes it clear that the *Palla* men and women are from *Malla* community. Poems 10, 32, 124 and 128 also describe

Pallas as the people belonging to the *Malla* community.

Apart from this, other *Pallu* literary works such as *Vaiyapuripallu*, *Sengottuppallu* and those composed during 17th and 18th century numbering more than one hundred ascertain that the people of *Palla* community definitely belong to *Malla* community. This type of literary works are also called as *Ulattippattu*. The pity is that most of these works remain unpublished.

1.11 Perur Puranam

Kacciyaappa Munivar, the author of *Perur Puranam* states that such deities as Siva, Indira, Vishnu, Parvathi, Lakshmi, Saraswathi and all their associates belong to *Mallar*, *Pallar* community. Both the words *Mallar* and *Pallar* are used synonymously without any difference between them in all their occurrences. It, therefore, becomes clear that *Mallar* and *Pallar* refer to the people belonging to one and the same community.

1.12 Tempaavani and Mallar

Veeramaamunivar, the author of *Tempavai* in the section entitled *Naattuppatalam* poem number 32 describes the *Mallas* as agriculturists. In the commentary written by the author himself, the work *Mallar* has been interpreted as *Pallar*. From this, it can be ascertained that Veeramaamunivar has also confirmed that the people referred to as *Malla* belong to *Palla* community only.

1.13 Saiva Siddhanta Publications and Mallar

Tirunelveli - based publishing company by name South Indian Saiva Siddhanta Works Publications Society has published a number of literary works in Tamil along with their commentaries. The Tamil scholars who have written commentaries to *Hari Chandra Puranam* and *Mukkudar Pallu* and another commentator by name N. Sethuraman have also said that the present day *Pallas* are *Mallas*.

All the publications released by the Saiva Siddhanta Works Publications Society consider *Pallas* as *Mallas*.

This book gives a number of literary evidences to prove that the *Mallas* constitute a separate community or caste and *Pallars* are none but *Mallas*. In addition to the literary evidences, this book bears scores of evidences from commentators and historians. Moreover, references to the *Malla* kings ruling other parts of India have also been included in this work.

1.14 Mahavidhwan Meenakshi Sundharam Pillai and Mallas

Tiricirapuram Mahavidhwan Meenakshisundaram Pillai, the authour of Tiruvarur Tiyyagarasa Leelai also has spoken about the *Mallars*. In the section *Tirunaattuppatalaam* poem number 101, the poet says that the people of *Mallar* community spend the whole of their earnings for making anklets for their daughters, thereby mentioning that these people constitute a community.

Great Tamil poets like Kambar, Veeramaamunivar, Tiricirapuram Mahavidhwan Meenakshisundaram Pillai and composers of *Pallu* literary works and commentators of Tamil literary works are unanimous about the opinion that the *Mallas* were the traditional Tamil kings and from their descriptions we deduce that the Tamil kings who belonged to the *Mallar* community are known as *Pallars* in modern times. It is astonishing to note that the self - styled expert historians and Tamil scholars are reluctant to accept this fact. Persons who claim to be scholars in Tamil history and Tamil literature should shed their prejudice and view the arguments given in this book objectively, otherwise they may unnecessarily earn the contempt of the future generation for manipulating the history.

After establishing that the present day *Pallars* are the descendants of our traditional *Mallars*, attempt has been made in this book to study the history of the forefathers of *Pallars*, their profession, their qualities, social life, culture by scrutinising the literary works

available in Tamil language. The references gleaned from Tamil literature will be used to draw conclusions on the above issues.

In conclusion, it has to be emphasised that all the literary works in Tamil ranging from the Sangam Classics to those produced in the last century, consider the people of *Mallar* community as agriculturists, warriors, kings and nobles. Further, it has to be stressed that no other community has been mentioned as those having the know-how and skill of agriculture.

1.15 Tamil literary works and Mallars

The Tamil poems that have been cited in this book to prove the above concepts are listed below:

1. *Puranaanuuru* - poems - 10, 77, 78, 79, 80, 81, 84, 89, 219, 251, 254, 388, and 399
2. *Akanaanuuru* - poems - 21, 33, 50, 70, 144, 174, 185, 189, 227, 256, 314, 316, 344, 353 and 354
3. *Patirruppattu* poems - 13, 38, 43, 63, 66, 81 and 90
4. *Kuruntokai* poems - 31, 34, 72, 82, 188, 215 and 364
5. *Aynkurunuuru* poems - 94, 371, 383, 400 and 432
6. *Narrinai* poems - 73, 82, 150, 297 and 321
7. *Kalittokai* poems - 52, 106, 134
8. *Paripaatal* lines - 3.34 - 3.43, 3.85 - 3.90 and 11.117-11.121
9. *Tirumurugarruppatai* lines - 250 - 277
10. *Perumpaanaarruppatai* lines - 139 - 147, 253 - 256 and 448 - 461
11. *Takatuur Yaattirai* lines - 13, 27, 35 and 44
12. *Perumporul Vilakkam* - 14

13. *Palaiya Ramayanam* - one section
14. *Purattirattu - Pinninaippu* - 40 and 44
15. *Purapporul Venpaamaalai* - 3 verses
16. *Silappatikaram* - 8 instances
17. *Perunkatai* - 20 instances
18. *Ciivaka Cintaamani* verses - 16, 55, 137, 268, 275, 277, 284, 285, 286, 343, 372, 972, 984, 1138, 1142, 1591, 1614, 1772, 1868, 2151, 2186, 2296, 2323, 2325, 2332, 2350, 2360, 2525, 2733, 2789, 2963, 3006, 3062 and 3119.
19. *Suulaamani* verses - 324 and 842
20. *Tirugnanasambandar Tevaaram* - Two verses
21. *Tiruvagasam* - one verse
22. *Periyapuramam* - six verses
23. *Gnanamirtam* - akaval 16 and 27
24. *Kandapuramam* - seven verses
25. *Vinayakapuramam* - thirteen verses
26. *KambaRamayanam* poems - 27, 29, 34, 41, 49, 52, 63, 88, 459, 489, 679, 2118, 2122, 4164, 7318, 7872, 9398 and 9605
27. *Yasodara Kaaviyam* - one verse
28. *Veerapandiyam* - verse 1211
29. *Tiruppukal, Tiruvakuppu* - 2 Devendra sanga vakuppu
30. *Paranjothi Munivar Tiruvilaiyadarpuranam* - 30 verses
31. *Perumparrappuliyur Nambi Tiruvilaiyadarpuranam* - one verse

32. *Ellappa Nayinar's Tiruvaaruurkkoovai* - poems - 92, 202 and 404
33. *Tirisirapuram Mahavidhwan Meenakshisundaram Pillai's Aarruurpuraanam* - four verses
34. *Kaarmeeekappulavar's Kongu Mandala Satakam* - poems - 18 and 32
35. *Vaalasundarakkavirayar's Kongu Mandala Satakam* - poems - 29, 32, 34 and 36
36. *Meenakshiyammai Pillaittamil Taalapparuvam* - one verse
37. *Siivalamaara Paandiyar's Sankaranarayana Swamy Koil Puranam* - 9 verses
38. *Puulaanandak Kavirayar's Arikesanallur Talapuraanam* - one verse
39. *Sivakkoluntu Desikar's Marutavanappuranam* - two poems.
40. *Tiricirapuram Mahavidhwan Meenakshisundaram Pillai's Tiruvaaruur Tiyaagaraja Liilai* - poems - 79, 86, 91, 96, 98, 101, 107, 110, 112, 113, 127, 132, 133, 135 and 136
41. *Cinnappa Naicker's Palanip Pillaittamil* poems 9 and 24
42. *Harichandra Puranam* - *Naattuccirappu* section - poems - 27, 29, 35, 41 and 47
43. *Veeramaamunivar's Teempaavani* - *Naattuppatalam* section - poem 32
44. *Kacciyappa Munivar's Peeruurppuraanam* - thirty - three verses
45. *Mukkuutarvallu* - eight verses
46. *Vaiyapurippallu* - eleven sections

47. *Sengottuppallu* - two verses
48. *Tandikaikkanakaraayan Pallu* - one verse
49. *Kuseloopaakkiyaanam* - poems 5 and 233

It has to be stressed here that so far no historian or Tamil scholar has ever made any attempt to compile and study the poems that describe the people belonging to the *Mallar* community. Hence, their nature, organisation and impact on others had not been understood properly. It is hoped that this book will fill up that gap and will estimate and establish the status enjoyed by the *Mallas* in the ancient Tamil society. Moreover, it will serve as a motivation for other interested scholars who would like to pursue their studies on similar lines.. However, it has to be mentioned here that the literary references cited here regarding the *Mallas* are not to be considered as exhaustive. It is only a sample survey. An exhaustive study undertaken in the future could yield strong evidences to prove the objectives of the present work.

1.16 Malla Kings

Literary works produced in Tamil language describe a considerable number of Tamil kings as belonging to *Malla* community. Some of the such references are presented below:

1. *Cholan Neytalankaanal Ilanceet Cenni* (*Cholan Uruvappahreer Ilanceet Cenni*) :

Puranaanuru poem number 10 describes him as a king of *Mallar* community. His son's name is *Karikaar Cholan*. The following *Sangam* Age poems also describe him elaborately:

Puranaanuru poems 203, 266, 370 and 378

Akanaanuru 375

Porunaraarruppatai poems 129 and 132

..

2. *Pandiyan Talaiyaalankaanattuc Ceruvenra Nedunceliyan*

Poem numbers 77, 78 and 79 of *Puranaanuuru* and poem number of 36 *Akanaanuuru* refer to him as a *Mallar*. His father is *Pandiyan palyaaga saalai mutukutumip peruvaluti* and wife is *Koopperunteevi*.

3. *Imayavaramban Nedumceeralaatan*

He has been described as a *Malla* king in the poem number 13 of *Patirrupattu*. His father is *Utiyanceeralaatan*, mother *Veliyan Venmaal Nallini*, wives *Veelaavik Koomaan Paduman Devi* and *Cholan Manakkilli*, Younger brother *Palyaanaic Celkelukuttuvan* and his children are *Kalankaaykkanninaarmuticceeral*, *Aatukootpaattuc Ceeralaatan*, *Ceeran Cenkuttuvan* and *Ilangovatikal*. Poem numbers 62, 63 and 368 of *Puranaanuuru*; 127, 347 and 396 of *Akanaanuuru*; 3, 4, 5 and 6th patikams and the second section of *Patirrupattu* and lines 24 - 25 of *Silappatikaaram* also describe this king as belonging to *Mallar* community.

4. *Yaanaikkatceey Maantaranceeral Irumporai*

Puranaanuuru poem numbers 77, 78 and 79 and *Akanaanuuru* poem 36 have honoured him as a member of the *Mallar* community. His father is *Palyaanaic Celkelu Kuttuvan* and friends are *Cembiyan*, *Titiyan*, *Ezhini*, *Erumaiyuuran*, *Irunkoovel* and *Porunan*.

5. *Kalankaaykkanni Naarmuticceera Mallar*

Poem number 38 of *Patirrupattu* describes him as a *Mallar*. His father is *Imayavaramban Nedumceeralaatan*, mother *Veelaavik Koomaan Patuman Devi* and brothers are *Cenguttuvan*, *Aatukootpaattuc Ceeralaatan* and *Ilangovatikal*.

6. *Cembiyan - Cholan Kulamurrattut Tunjiya Killivalavan*

Puranaanuuru verses 77, 78 and 79 and *Akanaanuuru* verse

36 claim him to be a member of *Mallar* community. His father is *Karikaal Cholan*, wife *Kiirtti*, brothers are *Nalankilli*, *Maavalattaan*, sister is *Aatimanti* and brothers-in-law are *Ceeran Cenkuttuvan* and *Aattanatti*.

7. *Katalpirak koottiya Senguttuvan*

Verse number 43 of *Patirrupattu* portrays him as a *Malla* king. His father's name is *Imayavaramban Nedumceeralaata Mallar*, mother's name is *Cholan Manakkilli Mallattiyaar*; brothers are *Ilangovatikal*, *Kalankaaykkanni Naarmutic ceera Mallar*, *Aatukootpaattuc Ceeralaata Mallar*; wife is *Maiyuur Kizhan Veenmaan Autuvan cellai Mallattiyar* and son is *Kuttuvan Ceera Mallar*.

8. *Titiyan*

This king has been ascribed as belonging to the *Mallar* community vide the *Puranaanuuru* poems number 77, 78 and 79, and *Akanaanuuru* poem number 36. He is one among the seven *Vamba Mallars*.

9. *Selvakkatunkoo Vaaliyaata Mallar*

Patirrupattu verse number 63 describes him to be a member of the *Mallar* community. His parents are *Antuvan Ceeral Irumporai Mallar* and *Poraiyan Perunteevi Mallattiyar*. His wife and son are *Veelavikkoomaan Patuman Devi Mallattiyar* and *Takatuurerinta Perunceeral Irumporai Mallar* respectively. The seventh section of *Patirrupattu* and poems 8, 14 and 387 of *Puranaanuuru* also discuss about him.

10. *Elini*

He is the son of *Atiyamaan Nedumaananji*. *Puranaanuuru* poems 77, 78 and 79 point out that he is a king of *Mallar* community.

11. *Kutakkoo Ilanjeeral Irumporai Maḷḷar*

Patirrupattu poems 81 and 90 describe him as a king of *Maḷḷar* community. His father is *Kuttuvan Irumporai*, mother *Maiyurkkilaan Veenmaal Attuvancellai*, grandfather *Maiyur Amaicciyan Maiyurkkilaan*. *Kalankaaykkanni Naarmutic Ceera Maḷḷar* is his kin.

12. *Irunkooveel*

Puranaanuuru poems 77, 78 and 79 and *Akanaanuuru* poem 36 describe this king as a member belonging to the *Mallar* community.

13. *Erumaiyuuran (Erumai Veliyan)*

This king has been portrayed as a king belonging to the *Mallar* community in *Puranaanuuru* poems 77, 78 and 79 and *Akanaanuuru* poem 36.

14. *Porunan*

The poems cited above, describe *Porunan* also as a member belonging to the *Maḷḷar* community.

15. *Cholan Porvai Koopperunar Killi*

Puranaanuuru poems 80, 81 and 82 discuss this king as a member belonging to the *Maḷḷar* community. His opponent is *Mukkaaval Naattu Aamuur Maḷḷan*.

16. *Mukkaaval Naattu Maḷḷan Tittan*

He is the king of the kingdom known as *Urantai* and his daughter's name is mentioned as *Aiyai*. *Puranaanuuru* poem 80 describes him as a member of the *Paḷḷar* community.

17. *Koopperuncholan Vadakkiruntaan*

He is known by other names *Cholan Perunkilli* and *Pothiyaanda*

Peruncholan. *Puranaanuuru* poem 219 describes him as a king of *Maḷḷar* community.

18. *Sirukutikkizhan Pannan*

Puranaanuuru poems 70, 173 and 388 and *Akanaanuuru* poems 34 and 177 discuss him as a person belonging to the *Maḷḷar* community.

19. *Paandiyen Vazhuti*

He is a king belonging to the *Maḷḷar* community according to poem number 338 of *Puranaanuuru*.

20. *Uunuur Mannan Tazhumpan*

Akanaanuuru poem number 227 says that this king belongs to the *Maḷḷar* community.

21. *Taamaan Toonrikkoo*

Puranaanuuru poem number 399 describes his king to be a member of the *Maḷḷar* community.

22. *Ceeran Aattanatti*

His wife is *Aatimanthi* and father - in - law *Karikaar Chozhan*. *Kuruntokai* poem number 31, *Akanaanuuru* poem numbers 222, 236, 376 and 396 and *Silappatikaram* poem number 21 discuss this king as a *Maḷḷar* king.

23. *Takatuur Mannan Atiyamaan*.

Takatuur Yaattirai glorifies this king as a member of *Mallar* community.

24. *Cholan Neeriverpan*

Poem numbers 13, 14 and 19 of *Tanniirppantal Vaitta Pataḷam* in *Tiruvilaiyaatal Puraanam* say that this king is a member of the

Mallar community.

25. Pandiyan Rajarajan

Paranjooti Munivar's Tiruvilaiyaatal Puraanam, poem number 47 in *Panrikku Mulai Kotutta Patalam* describes this king as a member belonging to the *Mallar* community.

26. Uraiyyur Veentan Cenkanaan

Teevaaram composed by *Gnanasambandar* describes this king as a person belonging to the *Mallar* community. He is known as *Mukkiicarattatikal* also.

27. First Pallava King Ilantiraiyan

Perumpaanaarruppatai, a Tamil literary work describes him as a *Mallar* king. In addition to this, *Puranaanuuru* poem number 95, *Akanaanuuru* poem number 85 and 340 and *Manimeekalai* poem number 24 describe him as a person of *Mallar* community.

1.17 Deities, described as belonging to *Mallar* community

Tamil literary works have mentioned some of the gods as belonging to the *Mallar* community. References to such citations are presented below:

1. Tirumaal

Line number 41 and 89-90 of the third poem in *Paripaatal*, and poem number 28 in *Palluppatalam* and 15 in *Kaavalan Valipatupatalam* of *Peeruurppuraanam* composed by *Kacciyappa Munivar* describe *Tirumaal* as a god belonging to the *Mallar* community.

2. Murugan

Murugan has been discussed as a god belonging to the *Mallar* community in lines 262 and 269 of *Tirumurugarruppatai* and in

Palluppatalam 27 of *Peerrurppuraanam* composed by *Kacciyappa Munivar*. *Vaiyapurippallu* poems 7 and 21 also discuss in the same manner.

3. Sivaperumaan

Sivaperumaan has been described as a god belonging to the *Mallar* community in the following verses: Poem numbers 25, 29, 34, 35, 36, 38, 39, 41 and 69 of *Palluppatalam*; poem number 60 in *Tenkayilaayappatalam*. Poem number 6 in *Sumati Gatiperupatalam* and poem number 20 in *Indiran Saapamtiirtta Patalam* of *Peeruurppuraanam* composed by *Kacciyappa Munivar*. The following verses from *Paranjooti Munivar's Tiruvilaiyatar puraanam* also describe Lord Siva as a member of *Mallar* community: *Tirumanappatalam* 26, *Cholalanai Matuvil Viilttiyapatalam* 18 and *Viraku virra patalam* 26. Poem number 107 in *Tirunaattuppatalam* in *Tiyagaraja liilai*, *Sambandar's Teevaaram Tirunalluur* poem number 10, *Vaiyaapurippallu* poems 7 and 25 and *Sankara Naarayana Swamy kooyirpuraanam Paayiram* poem number 4.

4. Parvati/Umadevi/Tadaatakaippiraattiyaar

Paarvati has been portrayed as a goddess belonging to the *Mallar* community in the following poems. *Palluppatalam* poem numbers 26, 30, 34 and 29 in *Kacciyappa Munivar's Peeruurppuraanam* and also *Paranjooti Munivar's Tiruvilaiyaatar-puraanam* poems.

5. Vinayaka

Palluppatalam poem number 27 of *Kacciyappa Munivar's Peeruurppuranam* says that *Vinayaka* also belongs to the *Mallar* community.

6. Brahma and his associates

Brahma and his celestial associates also have been mentioned

as belonging to the *Mallar* community. *Kacchiappa Munivar's Peeruurppuraanam*, *Palluppatalam* poem numbers 28, 29, *Indiran Saapam Tiirttapatalam* poem number 20 and *Paranjooti Munivar's Tiruvilaiyaatarpuraanam*, *Nariyai Pariyaakkiya patalam* poem number 59 describes this.

7. *Lakshmi, Saraswathi, Indiraani* and other goddesses

Kacchiappa Munivar's Peeruurppuraanam Palluppatalam poem 30 and 34 say that the goddesses *Lakshmi, Saraswathi, Indiraani* and others also belong to *Mallar* community.

8. *Indiran*

Indiran, the king of the celestial beings, has been portrayed as a member of the *Mallar* community in the following poems:

Kacchiappa Munivar's Peeruurppuranam, Palluppatalam verses 28 and 29, *Indiran Saapam Tiirttapatalam* verses 20, *Paranjoti Munivar's Tiruvilaiyatarpuraanam, Indiran Pali Tiirtta Patalam* verses 37 and 41.

The references cited above are not exhaustive. There are many more literary works that discuss about the *Malla* people and their society. Due to want of space, they all have not been included in this list.

1.18 Ancient Political System

It is a must that our readers are made to understand the ancient political system that existed in Tamilnadu. The ruling class emerged from among the people settled in *Marutam* region. It was these people who planned towns, constructed forts for guarding their towns from the enemies and offered proper security to the people and their belongings. The main functions of the government were offering internal and external security and promoting agriculture. The main source of government revenue was from agriculture undertaken in the

Marutam region by the *Vellaalas*, the agriculturalists.

As the king was from the *Marutam* region, he chose his Ministers, Generals, Warriors, village/town administrators and other officials from his own group. Armed forces constituted an important element in offering government to a region. All the agriculturalists of *Marutam* regions served invariably as warriors during the war time and when there was peace, they engaged themselves in agriculture.

In course of time, as population went on increasing, a sort of distinction came to exist between these two groups, namely, agriculturalists and warriors and they became separate. However, it has to be borne in mind that they both belonged to the same social group, namely, *Mallar*. This system helped the ancient kings to offer stable government to their people. These *Mallar* kings in course of time, got themselves separated into a number of sub- groups, such as *Chera, Chola*, and *Pandiya* kings and so many petty kings.

Even in the present day democratic political set - up, we find that those who are in power appoint people of their own group/community to key positions in the government in order to promote their community. In the present day society, we find that there are many professional groups among the people. But in the ancient society, there were only three major professions, namely, 1. agriculture and related fields, 2 warfare and security and 3. local administration. In all these three professions the relatives of kings were in key positions. As far as Tamilnadu is concerned, the people of *Mallar* community (present day *Pallar* community) served as kings, agriculturalists and also as warriors as evinced by the literary references discussed elaborately in this book. It has to be mentioned that no other community of the present day Tamilnadu has been described in our literary works as persons who took care of these three important aspects of ancient society.

CHAPTER TWO

BOOKS, SCHOLARS AND MALLAR COMMUNITY POETS STATING MALLAR AS A TRADITION, RACE, AND COMMUNITY AND THEY ARE THE PRESENT DAY PALLARS

This chapter presents an account of the Tamil literary evidences which describe that the *Mallars* of olden days constituted a caste, race, tradition and community and it is they who call themselves as *Devendra Kula Vellala* and are referred to as *Pallars* by the people belonging to other communities. Information about the authors of Sangam classics who belonged to the *Mallar* caste, list of scholars who have confirmed that the *Mallars* are none but the *Pallars* and also details about the people belonging to the *Mallar* race who have settled in other parts of India are included in this chapter.

The need for making this proof is necessitated because of the reason that the books on the history of the Tamils written hitherto and the commentaries written for the Tamil literary works have treated the word *Mallar* as a common noun referring to any group of people. The historians and the commentators have misled the readers by giving wrong meaning and information about the word *Mallar* while this actually refers to the name of a particular caste. This chapter has made it clear that this is a wrong notion and has established that the word *Mallar* refers to the people of a particular race through literary and other evidences.

2.1 Tamil poets with the title Mallar

Some of the Tamil poets belonging to the *Mallar* tradition have appended the traditional title *Mallar* to their names. In modern times also we find many people add the title of their caste name towards the end of their personal names. Some of the examples of such names

are Sundaralingak Kutumpanaar, Kamaraja Nadar, Ramasamy Mudaliyar, Karuppaiah Muuppanaar, Gurusamy Pannadi, Muthusamy Gounder and so on. It has been proved with strong evidences that the individuals who have such titles as *Kilan* and *Kilaar* in their names also belonged to the *Mallar* tradition and they were the chieftains of the *Marutam* regions. People referred to as *Veelaalar*, *Veelaan makkal* and *ulavar* also belong to the *Mallar* tradition.

The authors of Sangam classics are remembered by their names only. Even a slight change in the letters of a name may refer to some other author instead of referring to a particular author. There are a number of Sangam poets whose background about their tradition are not known.

Poets of Sangam period who belong to the *Mallar* tradition have composed a good number of poems in such collections as *Akanaanuuru*, *Puranaanuuru*, *Kuruntokai* and *Narrinai*. This section deals with such authors and the descriptions in their poems.

2.1.1 Mallanaar, son of Madurai Alakkar Ñaalar

The name of this poet himself is indicative of the fact that he belonged to Madurai of Pandiya Kingdom, was the son of Ñaalar and belonged to the *Mallar* tradition.

According to dictionary, the word *alakkar* refers to such items as mud paste, highway, day on the star *Kaarttikai*, sea, and lagoon. Moreover, Kambar in his classical work *Ramayana* while describing the rare qualities of *Dasaratan* in poem number five of *Arasiyal patalam*, *Balakantam*, says

iintee katantaan, irappoor kaṭal an ilnuṇ nuul
aayntee kaṭantaan, arivu ennum aḷakkar; vaalaal
kaayntee kaṭantaan, pakai veelai karuttu murrut
teeyntee kaṭantaan, tiruvin totar pooka pauvam

ஈந்தே கடந்தான், இரப்போர் கடல், என் இல்நுண் நூல்
ஆயந்தே கடந்தான், அறிவு என்னும் அளக்கர் வாளால்

காயந்தே கடந்தான்,, பகை வேலை கருத்து; முற்றுத்
தேயந்தே கடந்தான், திருவின் தொடர் போக பௌவம்

(he) gifting (alms), crossed the ocean of beggars; studying scholarly books crossed the world of knowledge and destroying enemies with sword crossed the enemies.

In the above poem, Dasarathan has been referred to as *Alakkar*, a wise man. It could be assumed from this that *Ñaalaar* should have been a landlord and wise man settled at Madurai.

Mallanaar, the son of *Madurai Alakkar Ñaalaar* is believed to have composed a number of poems; but only a few are extant at present namely, poem numbers 297 and 321 of *Narrinai*; poem numbers 188 and 215 of *Kuruntokai*, poem numbers 33, 144, 174, 244, 344 and 353 of *Akanaanuuru*; and poem number 388 of *Puranaanuuru*. With the exception of the only poem in *Puranaanuuru*, all the other poems are of Akam type.

Akam poems describe the romantic affairs of individuals while *Puram* poems the velour and other related qualities of individuals.

This poet, himself the son of a landlord of *Marutam* region, has chosen *Kurinji*, *Mullai* and *Paalai tinai*s for composing his poems instead of choosing *Marutam tinai*. The poem number 388 of the anthology *Puranaanuuru*, discusses about a petty king by name *Sirukutik Kilāan Paṇṇan*. That king has been praised as an off-shoot of the noble class *Mallar* to which the poet also belonged. And also he was a descendant of the Pandiya kings, the poet says.

He has spoken about *Ceeramaan Takaṭuur Erinta Perunceeral Irumporai* (*Perunkatunko*, the author of *Paalai*) in the poem number 33 of *Akanaanuuru* and about the velour of the *Mallars* in poem number 144 as "the *Mallars* who are interested in wars". In the poem number 174, he has spoken about the greatness of "two great kings". Poem number 353 of this poet talks about the philosophy of life as "every day passes like a dream; though one is not aware of the pas-

sage of days, the onset of aged ness, and the nature of love which is esteemed as great..."

Moreover, the poem number 144 of *Akanaanuuru* given below gives us a clue that the poet could have been one of the army chiefs of the Pandiya kings.

*amaroorttu aṭṭa selvam tamar viraintu
uraippak keeṭṭum ṇāanru*

*panipaṭu naruntaar kulaiya nammotu
tunitiir muyakkam perrool poola
uvakkunal*

அமரோர்த்து அட்ட செல்வம் தமர்விரைந்து
உரைப்பக் கேட்டு ஞானு

பனிபடு நறுந்தார் குழைய நம்மொடு
துனிதீர் முயக்கம் பெற்றோள் போல்
உவக்குநள்

(அகநானூறு 144)

All his poems have literary beauty and charm embedded with full of reality, depicting philosophy of human life. It is unfortunate that we could not get all other poems composed by this poet.

2.1.2 Madurai Aḷakkar Ṇaalaar Makanaar Ammallanaar'

This poet might have been the son of *Madurai Aḷakkar Naalaar* discussed in the previous section (vied 2.1.1) or he might be his brother. Moreover, there is a poet whose works have been compiled in the anthology entitled *Narrinai* poem number 82. The author of this poem is referred to as Ammallanaar without any title. Both these authors could be one and the same. However, owing to differences in the names, they have been treated as two distinct poets.

This poet has composed poem number 314 of *Akanaanuuru*. This poem belongs to *mullaitṭinai* and is composed in praise of a king whose identity is not clear. In this poem the following line is

noteworthy.

inam teer ulavar inkural iyampa

இனம் தேர் உழவர் இன்குரல் இயம்ப

The meaning of this line is that "the king who belongs to agricultural community rode in the chariot and spoke pleasing words." The person referred to in the above poem is an agriculturalist of *Mallar* community and he, riding in a chariot, spoke pleasing words to others.

2.1.3 Ammallanaar

This poet belongs to the *Mallar* tradition. His poem finds a place in the anthology *Narrinai*. This poet's only poem included in *Narrinai*, commences with the line *nooyum nekilcciyum viitac ciranta*. The author of this poem who belongs to the last Sangam period mentions about *Sirukuṭiyaan* in this poem. It has been mentioned that *Sirukuṭiyaan* is an enemy of the *Kaanavars*. He speaks about *Muruga* and *Valḷi* also in his composition.

2.1.4 Madurait Tamil Kuuttanaar

This poet had two sons by name *Madurait Tamil Kuuttan Katuvan Mallanaar* (who composed poem number 354 of *Akanaanuuru*) and *Madurai Tamil Kuuttan Naagan Deevanaar* (who composed poem number 164 of *Akanaanuuru*). This author, in his poem number 334 of *Puranaanuuru*, has spoken in praise of the hospitality of the people of *Mallar* community. The smilies used in this poem, and the social life exhibited through the hero and heroine of this poem are worth reading and enjoying several times. The following lines of the poem praise *Mallars* for the hospitality shown by these people for others:

*manaiyool paanar aarttavum, parisil oompavum
uun oli aravamotu kaituuvaale*

and

parisilarkku iiya, uravu vel
kaalaiyum kaituuvaane

மனையோள் பாணர் ஆர்த்தவும், பரிசில் ஓம்பவும்
ஊண் ஒலி அரவ மொடு கைதூவாளே

என்றும்

பரிசில் பரிசிலர்க்கு ஈய, உரவு வேல்
காளையுங் கைதூவாளே

The meaning of these two passages are "the ballad singers (sing songs and) produce noise, and receive gifts (from the *Mallars*) in their houses".

and

"presenting gifts to those people who want them."

2.1.5 Kuṭuvan Mallanaar

There are a number of places named as *Kaṭuvankuṭi* in the *Chola* kingdom. *Kaṭuvan* could be the corrupt form of one such place name and it could be construed that this poet belongs to the place called *Kaṭuvan*. The name *Kaṭuvan* appears to be his honorific title while *Mallanaar*, the name of his race. His composition finds a place in *Kuruntokai* as poem number 82.

This poem has been composed as a statement made by the heroine to her maid companion. The heroine deplores that her lover who assured to return back home shortly had not returned back yet. Her maid companion comforts her by saying that the lover would keep his words and return as per his assurance. The lady love responds to this by saying "the lover assured to return home when it starts drizzling and the bean - vines start blossoming; but he has not yet returned so far". These lines of the poet *Kaṭuvan Mallanaar* portray the charm of his poems.

2.1.6 Madurai Tamilk Kuuttan Kaṭuvan Mallanaar

This poet is the son of Madurai *Tamilk Kuuttanaar* who composed the poem number 334 of *Puranaanuuru*. His poem finds a place in the anthology *Akanaanuuru* (poem number 354). Of the two types of *Kuuttu* 'street plays' namely *Aariyakkuutu* and *Tamilk Kuuttu* he is an expert in *Tamilkkuuttu*. The title *Kaṭuvan* refers to his honour while the title *Mallanaar* to his community name.

This *akam* poem describes the victories achieved by the king in the war field and also the cattle breeding activities of the shepherds. The name *valavan* attested in this poem, might refer to a king of the *Chola* kingdom. The poem says that the *Pandiya* king subdued the *Chola* king.

2.1.7 Madurait Tamilk Kuuttanaar Kaṭuvan Mallanaar

This poet and the poet referred to as *Madurait Tamilk Kuuttan Kaṭuvan Maḷḷan* could be one and the same person. The anthology *Akanaanuuru* comprises of two of his poems, namely, poem number 70 and 256. These two poems are in *neytal* and *marutam tiṇais*.

This poet in his poem has referred to the story of Ramayana and describes the valour of Rama, the hero of the epic. Further he praises the prosperity of the town located in *marutam* region.

2.1.8 Kaṭuvan Iḷamaḷḷanaar

This poet is the author of the poem number 150 of *Narṇinai*. He has been referred to as *Kaṭuvan Iḷamaḷḷanaar* in order to distinguish him from *Kaṭuvan Maḷḷanaar*. He has lauded the strength and valour of the army possessed by *Pandiya Maḷḷar Valuti*, in his poem.

2.1.9 Maḷḷanaar

Maḷḷanaar has another two poems, namely, poem number 204 in *Narṇinai* and poem number 72 in *Kuruntokai*. The muscle strength of the hero and the physical beauty of the heroine and impact the

beauty has on others have been described in these poems.

2.1.10 Mallar

The poem presented below mentions that a poet by name *Mallar*, a descendant of the *Mallar* (community) has written a commentary for the Tamil literary classic *Tirukkural*.

(1) *tarumar, manakkutavar, taamattar, naccar*
parimeelalakar, paruti, tirumalaiyar
mallar paripperumaal, kaalinkar, valluvarnuurku
ellai urai ceytaar ivar (Perun. 1538)

(2) தருமர், மணக்குடவர், தாமத்தர், நச்சர்
 பரிமேலழகர், பருதி, திருமலையர்,
 மல்லர், பரிப்பெருமாள், காளிங்கர், வள்ளுவர்நூற்கு
 எல்லை உரை செய்தார் இவர் (பெருந் 1538)

"The scholars who have written commentary for *Tirukkural* are *Tarumar, Manakkutavar, Taamattar Naccar, Parimeelalakar, Paruti, Tirumalaiyar, Mallar, Paripperumaal* and *Kaalinkar*".

It is unfortunate that the *Tirukkural* commentary written by *Mallar* is not extant.

Many poems of Sangam period could be cited as composed by the poets and kings descendant of the *Mallar* Community. These poets and kings have such titles as *Kilaan, Kilaar* and *Kuuttan*. They all belong to the *Mallar* race only. Since their names do not contain the word *Mallar*, they have not been included here as examples for our present study.

2.2. Kambaraamaayanam

2.2.1 Mallar

Mallar community has been attested in three places in *Kambaraamaayanam*. These three poems are discussed in this section. Other *Kambaraamaayanam* poems which describe about the

Mallars have been taken up for discussion in the section on medieval Tamil literature.

Poem number 18 of *Aarruppatalam* in *Balakaantam* of *Kambaraamaayanam* pictures that the people of *Mallar* community got themselves separated into many groups and guarded the country from enemies and led it to prosperity just as the canals are divided into several small channels and cater to the needs of agriculturists thus bringing prosperity to them.

Poem number 32 of *Naattuppatalam* in *Balakantam* of *Kambaraamaayanam*, describes the *Mallars* as *Kunrutaikkula mallar* "the people of *Mallar* class who own hills". From this *Kambaraamaayanam* poem, it becomes clear that the great poet *Kambar* also mentions *Mallars* as those people constituting a community. These *Mallar* kings were in possession of hills that were covered abundantly by forests.

The line in a *mallar paranta kaiyil* "in the arms stretched by the people of the tradition *Mallar*" is found to occur in poem number 25 of *Vaanarar Kalam Kaan Patalam* in *Yuddha Kaantam* of *Kambaraamaayanam*. This poem of *Kambaraamaayanam* establishes the fact that the *Mallars* constitute a tradition. From this it becomes clear that *Kambar* has used the words *inam* 'tradition' and *kulam* 'community' in a synonymous sense to refer to the social group constituted by the people of *Mallar* community. And also, these *Mallars* form a community and tradition.

The present day historians, who are pseudo scholars, have written history without taking note of any of these literary works. It is a pity that these people have chosen to ignore these facts.

The above three poems are discussed in detail in the following passage.

2.2.2 Kambaraamaayanam - Bala Kaantam - Aaruppatalam - Poem Number 18

This poem depicts the nature and the routes traversed by the river *Sarayu*. Further, it narrates the ways in which the *Mallar* community has been separated into different social groups.

Nattaikkaakkum Mallar Kulam

Mallar Community Guarding the Country

- (2) *kaatta kaal mallar vellakkalip parai karanka kai pooyc
ceertta niirttivalai, ponnum muttamum tiraiyin viici
nittam aanru, alaiya aaki nimirntu, paar kiliya nijintu,
kootta kaal onrin onru kulam enap pirintatu anre.*
- (2) *காத்த கால் மள்ளர் வெள்ளக் கலிப் பறை கறங்க, போய்ச்
சேர்த்த நீர்த் திவலை, பொன்னும் முத்தமும் திரையின் வீசி,
நீத்தம் ஆன்று, அலைய ஆகி நிமிர்ந்து, பார் கிழிய நீண்டு,
கோத்த கால் ஒன்றின் ஒன்று குலம் எனப் பிரிந்தது அன்றே.*

karanka - to produce sound; *kaatta kaal mallar* - the people of *Mallar* community who guard the country by grouping themselves into different sub - groups; *kootta kaal onrin onru kulam ena* - just like the people of *Mallar* community who have separated themselves into different groups.

A paraphrase of the above is presented below:

Drum sounds and merry speech sounds were heard all along the canals as a mark of rejoice over the flooding of water in the canals, much to the enthusiasm of the agriculturalist *Mallars* who anxiously awaited such a phenomena. The water ripples from the canals sprinkled gold and pearls through their waves. The canals which flew as though they were tearing the landscape, got separated into several small canals just as the people of *Mallar* community have got themselves separated as *Cholar* clan, *Cherar* clan and *Pandiyar* clan and ruled their country prosperously and famously.

Explanation

It has to be noted here that the people of *Mallar* community are described as the agriculturalists who possess sword (poem number 679). Agriculturalists have been metaphorically classified into two groups as 1. those people who cultivate the land and engage themselves in farm activities (*villeerulavar*) and 2. those people who cultivate the minds of the people by speaking good words to them (*colleerulavar*). Many of the Sangam poems describe about these agriculturalists. The titles and adorations possessed by the present day *Pallars* are not to be found among the people of any community. It that a network of canals have been formed by the people of *Mallar* community also becomes clear from this poem. Kambar had kept the Chola kingdom in his mind while composing this poem.

2.2.3 Kambaraamaayanam - Bala Kaantam - Naattuppatalam - Poem Number 32

In this poem, Kambar makes statements to the effect that the people of *Mallar* community are the rightful owners of hills, they possess hills and they are the rulers. It has to be remembered here that Lord *Muruga*, the most celebrated god of Tamil people, is ascribed as the Lord of *Kuriñji* (hill) region.

Kunrutai Kula Mallar

The Mallars who possess Hill

- (3) *kanrutai piti niikkik kalirrinam
van totarp patukkum, vanavaari cuul
kunrutai kula mallar kuluuukkural
intunai kalu annam irikkumee*

piti - female elephant; *kaliru* - male elephant; *kanru* - young elephant; *vana vaari*- rivulet, or forest river; *in tunai* - sweet (female) companion

- (3) கன்றுடைப் பிடி நீக்கிக் களிற்றினம்
வன் தொடர்ப் படுக்கும், வன வாரி சூழ்
குன்றுடைக் குல மன்னர் குழுஉக் குரல்
இன் துணைக் களி அன்னம் இரிக்குமே

Meaning

The jubilant and merry sounds produced by the *Mallars* who possess hills that are abound with rivulets and forest rivers where the herds of male elephants that loiter and wander leaving behind their female companions and young ones were fastened with iron chains, frighten the male swans (*annam*) and cause to run without enjoying the company of beautiful female swans.

Explanation

Kambar, who describes *Mallar* as agriculturalists in many poems, describes them as members belonging to a community and caste in this particular poem. Further, he states that they are the possessors of hills.

2.2.4 Kambaraamaayanam - Yuddha Kaṇṭam - Vaanarar Kaḷam Kaṇ Paṭalam - Poem Number - 25

Viṭṭanan's statement about the battalion of demons who are dead

- (4) *neṭum paṭai vaal naaṇṇil ulu niṇac ceerrin*
utira niir nirainta kaappin
kaṭum pakatu pati kiṭanta karum parampin
in a mallar paranta kaiyil
kaṭum kamala malar naarum muti
paranta perun kitakkaip paranta paṇṇai
taṭam paṇaiyin narum paḷanam taluviyatee
enap poliyum takaiyum kaṇṇmin!

vaal naaṇṇil - sword like ploughshare; *kaappu* - storage; *katum pakatu* - fast moving elephants and bullocks; *in a mallar* - people of

the *Pallar* community; *naarum muti* - the sweet smelling crown; *naarru* - crown.

- (4) நெடும் படை வாள் நாஞ்சில் உழு நிணச் சேற்றின்,
உதிர நீர் நிறைந்த காப்பின்
கடும் பகடு படி கிடந்த கடும் பரம்பின்,
இன மன்னர் பரந்த கையில்,
கடும் கமல மலர் நாளும் முடி பரந்த
பெருங் கிடக்கைப் பரந்த பண்ணை
தடம் பணையின் நறும் பழனம் தழுவியதே
எனப் பொலியும் தகையும் காண்மின்!

In this poem the war field has been spoken of metaphorically as agricultural field (*marutam*). The inhabitants of both the places are of *Mallar* community.

Meaning

The battle field looked like agricultural field where the soldiers of *Mallar* community ploughed through the enemies with their plough share - like swords thereby killing several enemies and the blood from them flooded like water in the agricultural field. The *Mallars* in the war field looked like those who are engaged in levelling the agricultural field with the help of bullock. While they did it, their hands touched the sweet smelling heads of the opponents which looked like the bundle of seedlings for transplantation. In this way, the war field had a look of vast agricultural field.

Explanation

Kambar mentions about *Mallar* community in this poem. He further mentions that the people of *Mallar* community worked as agriculturalists as well as soldiers. The war field activities of the *Mallars* have been metaphorically described as the activities on the agricultural field.

2.3. Puranaanuuru - Poem Number 388

2.3.1 The poems about *Mallars* in *Puranaanuuru* have been included

in the section of Sangam literature

In order to establish that the *Maḷḷars* constitute a tradition, a clan, poem number 388 of *Puranaanuuru*, composed by a poet of *Maḷḷar* community by name *Maḷḷanaar* son of *Madurai Alakkar* *Ōaalaar* has been taken up for description. In this particular poem, the poet who belongs to the *Maḷḷar* community, has described *Sirukuṭi Kīlaan Paṇṇan* using the word *entai* which means one's father or a person who is a descendant of one's community.

The poet addresses *Paṇṇan* in the last line of the poem as "Oh, the saviour of my great community!". By addressing him as the saviour of the great community, namely, *Maḷḷar*, the poet has told that the *Maḷḷars* constituted a great community and *Paṇṇan* belonged to that community.

2.3.2 Poem Number 388 of *Puranaanuuru* Composed by *Madurai Alakkar* *Ōaalaar*'s son *Maḷḷanaar* in praise of *Sirukuṭi Kīlaan*

The word *Kīlaan* refers to the chief of the people living in *marutam* (agricultural) area. The petty king of *Sirukuṭi* country who belongs to the *Maḷḷar* community has been addressed as *Sirukuṭi Kīlaan*. The petty king of *Sirukuṭi* country namely, *Paṇṇan* of *Mallar* community, is a descendant of the *Pandiya* kings of *Madurai*. The *Pandiya* kings of *Madurai* also belong to *Maḷḷar* community. In this particular poem, the poet *Maḷḷanaar*, son of *Madurai Alakkar* *Ōaalaar*, a member of the *Maḷḷar* community, has lauded *Paṇṇan* who safeguards the interests of the people of *Mallar* community.

Paṇṇan, the saviour of the community of poet *Maḷḷanaar*

- (5) *velli ten pulattu uraiya, vilai vayal*
pallam, vaṭṭiya payan il kaalai,
irumparaik kiṇai makan cenṇavan, perum peyar
 *porunti*
tan nilai ariyunaanaaka, an nilai,

iṭukkan, iriyal pooka, uṭaiya
kottuttoon entai, koṭai meen toonral
 *naamaruppaaka*
vellum vaaymolip pullutai vi...
peyarkkum paṇṇark keettiitiroo, makakirena
vinaippakatu eerṇa meeḷi kiṇaittoṭaa,
naalṭorum paaṭeen aayin, aanaa
maṇikīlar munril tennavan marukan,
piṇi murasu irankum piṭu keḷu taanai
aṇṇal yaanai valuti
kaṇmaariliyar, an perun kilaippuravee!

kiṇai makan - player of the drum called *Kiṇai*; *perumpeyar* - great fame; *tannilai* - one's position; *iriyal pooka* - to spoil ; *uṭaiya* - one's belongings; *paṇṇan* - *Sirukuṭi Kīlaan Paṇṇan* the hero of this piece of poetry; *vinaippakatu* - the bullock used in agriculture; *eerṇam* - a device for pulling water from well; *mani* - a bell tied in front of the court of a king using which the public may draw the attention of the kings; *pinital* - tying; *puravee* - Oh! the saviour; *kaṇmaariliyar* - let me not get the blessings.

- (5) வெள்ளி தென் புலத்து உறைய, வினை வயல்,
 பள்ளம், வாடிய பயன் இல் காலை,
 இரும் பறைக் கிணைமகன் சென்றவன், பெரும் பெயர்
 பொருந்தி
 தன் நிலை அறியுநனாக, அந் நிலை,
 இடுக்கண் இரியல் போக, உடைய
 கொடுத்தோன் ஏந்தை, கொடை மேந் தோன்றல்
 னாமருப் பாக
 வெல்லும் வாய்மொழிப் புல்லுடை வி..
 பெயர்க்கும் பண்ணற் கேட்டரோ, மக்கிரென
 வினைப் பகடு ஏற்ற மேழி கிணைத் தொடர்,
 நாள்தொறும் பாடேன் ஆயின், ஆனா
 மணி கிளர் முன்றில் தென்னவன் மருகன்,
 பிணி முரசு இரங்கும் பீடு கெழு தானை
 அண்ணல் யானை வழிதி
 கண்மாறிலியர், என் பெருங் கிணைப் புரவே!

In this poem, the poet refers to the king *Pannan* as *entai*. This word in Tamil mean, the forefathers or the ancestors of one's family. The king has been praised as a person who had safeguarded the interests of the people of *Mallar* community.

Meaning

When there is famine and when there is no water in tanks and rivers, *Porunanan*, the person who plays on the drum called *tadaari*, approaches the reputed king *Sirukuṭi Kīlaan Paṇṇan* for alms. The king gives gifts and alms in order to alleviate his poverty. *Paṇṇan*, the king gives the alms immediately and helps the poet. Kindly listen to my words! If I do not sing a song daily in praise of *Paṇṇan* who belongs to the prestigious community of *Mallars*, possessing many water bullocks that could be used for agricultural purposes, and many pulling devices, let the grace of the great king *Paṇṇan*, whose court is adorned with the bell by ringing which the people can draw the attention of the king, in whose court the noise of drumming of *murasu* is always heard, and who holds a sizable number of elephants in his army, not fall on me and let me get destroyed.

2.4 Tirumurugaarruppatai

2.4.1 One among the anthologies of Sangam classics called *Pattuppaattu* is *Tirumurugaarruppatai*. This piece of literature is composed by the great Sangam poet *Nakkiirar*. This work is composed in praise of Lord *Muruga*, the god of Tamil people. God *Muruga* is the son of the Pandiya king *Somasundara Mallar* and *Tadaatakaippiraaṭṭi* alias *Meenakshi Ammai*. Lord *Muruga* is attributed to have settled in six different abodes and to have won six different enemies. Son of the king of *Marutam* region, (agricultural area), Lord *Muruga* is the king of people settled in *Kurinji* region (hilly area) also. That is why, *Tolkaappiyar*, the earliest grammarian of Tamil language, also attributes Lord *Muruga* to be the chief of the hilly area. Lord *Muruga*, the son of Pandiya king, established a sepa-

rate flag with a cock at the centre. In ancient days, the kings were praised as gods. Later on, in course of time, a number of parables and anecdotes had been fabricated and added to his life history, thereby presenting a completely different picture about these kings.

The portion of *Murugaarruppaṭai* presented here has established that Lord *Muruga* is a member of *Mallar* community, son of the Pandiyan queen and he ruled the *Kurinji* (hilly areas) region also. Poet-cum-sage *Nakkiirar* mentions that the people of *Mallars* constituted a tradition.

2.4.2 Tirumurugaarruppatai Line Number 250 - 277

Worshipping Mallan Murugan

- (6) *aanṭu aantu aayinum aaka, kaanṭa kaanṭa* 250
muntu nii kaṇṭuḷi mukan amarntu eetti
kai toḷuup paravi, kaal ura vananki
neṭum perum simaiyattu niilappaiṇcunai
aivaruḷ oruvan ankai eerpa
aruvar payanta aaru amar celva 255
aal keḷu kaṭavut putalva! maal varai
malaimakal makanee! marroor kuurree
verriveel poorkkoravai siruva!
iḷai ani cirappin palaiyool kuḷavi!
vaanoor, vanankuvil, taanaittalaiva! 260
maalai maarpa! nuul ari pulava!
ceruvil oruva! poruvral maḷḷa
antaṇar verukkai! arintoor colmalai!
mankaiyar kaṇava! maintar eeree!
veel keḷu taṭakkaic caal perun celva! 265
kunram konra kunraak korattu
viṇ poru neṭu varaik kuriṇṇik kiḷava!
palar pukaḷnan moḷip pulavar eere!
arum peral marapin perum peyar muruga
nasaiyunarkku aarttum isai peer aala! 270
alantoorkku alikkum, polam puuni, ceey!

*maṇṭu amar kaṭanta nin venṛu aātu akalattu
parisilart taankum urukelu neṭu veeey!
periyoor eettum perum peyar iyavul!
suur marunku arutta moympin matavali! 275
poor miku poruna! kuricil! enap pala
yaan aṛi aḷavaiyin eetti aanaatu-*

- (6) ஆண்டு ஆண்டு ஆயினும் ஆக, காண் தக
முந்து நீ கண்டுழி முகன் அமர்ந்து ஏத்தி 250
கை தொழுஉப் பரவி, கால் உற வணங்கி-
'நெடும் பெருஞ் சிமையத்து நீலப் பைஞ் சுனை
ஐவருள் ஒருவன் அங்கை ஏற்ப,
அறுவர் பயந்த ஆறு அமர் செல்வ! 255
ஆல் கெழு கடவுட் புதல்வ! மால் வரை
மலைமகள் மகனே! மற்றோர் கூற்றே!
வெற்றி வெல் போர்க் கொற்றவை சிறுவ!
இழை அணி சிறப்பின் பழையோள் குழவி!
வானோர், வணங்கு வில், தானைத் தலைவ! 260
மாலை மார்ப! நூல் அறி புலவ!
செருவில் ஒருவ! பொருவிறல் மன்ன
அந்தணர் வெறுக்கை! அறிந்தோர் சொல்மலை!
மங்கையர் கணவ! மைந்தர் ஏறே!
வேல் கெழு தடக் கைச் சால் பெருஞ் செல்வ! 265
குன்றம் கொன்ற குன்றாக் கொற்றத்து,
விண் பொரு நெடு வரைக் குறிஞ்சிக் கிழவ!
பலர் புகழ் நம்மொழிப் புலவர் ஏறே!
அரும் பெறல் மரபின் பெரும் பெயர் முருக!
நசையுநர்க்கு ஆர்த்தும் இசை பேர் ஆள! 270
அலந்தோர்க்கு அளிக்கும், பொலம் பூணி! சேஎய்
மண்டு அமர் கடந்த நின் வென்று ஆட அகலத்து,
பரிசிலர்த் தாங்கும் உருகெழு நெடு வேஎய்!
பெரியோர் ஏத்தும் பெரும் பெயர் இயவுள்!
தூர் மருங்கு அறுத்த மொய்ம்பின் மதவலி! 275
போர் மிகு பொருந! குரிசில்! எனப் பல,
யான் அறி அளவையின், ஏத்தி, ஆனாது-

Meaning

Wherever I may see Lord Muruga, my face becomes bright on

his sight, my arms raise saluting him and my head touches his foot. I praise the Lord by the following words: Lord Muruga, you were fondled by one of the five Pandiyas of the Pandiya kingdom, prosperous with crystal - clear water springs! Oh, king, you won six enemy kings and drove them out of the battle field! You, the son of Pandiya king, rule all the people! Oh, son of *Malla* king Malaiyattuvaja's queen! Oh, the *yama* of enemies! Oh, the son of the queen who won so many battles! Oh, the commander of the great and valiant armed forces! Oh, the wearer of the garland of success! Oh! the one who is well - versed in warfare! oh, the *malla* who won so many battles! Oh, the wealth of the virtuous people! Oh, the wearer of garlands from the learned scholars! Oh, the husband of the two ladies, namely, the daughter of the chief of the hunters of Kurinji region and Deivayaanai, the daughter of Devendra of Marutam region!

Oh, the holder of spear in the strong hands and the follower of virtuous path! Oh, the chief of the people of *Mallar* community ruling the Marutam region where there are ranges of mountains as high as the heaven! Oh, the reputed scholar of Tamil language and literature and king among the Tamil poets! Oh Muruga! the great and famous king among the *Malla* kings! Oh, the ruler of the country who gives whatever alms the people need! Oh, the bestover of wealth to those who suffer from want of it! Oh, the valiant king who won several battles! Oh, the best over of gifts to those who want them! Oh, the wealthy king, praised by all great people! Oh, the valiant king who won the demon! Oh, the king who saw many battles! Oh, the prince!

In this way, I praised you to the extent that I know about you! Apart from this.....

maal varai - the range of hills, and mountains owned by the *Mallars/Mallars*. The word *maal* is the contracted form of *Mallar*. *katavul* - king, the ruler; in this context it refers to Sundara Pandiya *Mallar*. *korṛavai* - the lady who won the battle field; a successful

lady who won the war and in this context the word refers to *Taḍadakaippiraṭṭi. paḷaiyool* - a queen of Pandiya descendency. *ceru* - war, battle; *poruviral* - one who won many battles. *kilavan* - chief or king of the *Mallar* of *Marutam* region. *kurñjik kilava* - oh, the chief the people of *Mallar* community ruling the *Kuriñji* (hilly) region. *polam* - gold, *nasai* - wish. *alantoor* - those people who undergo sufferings. *isai* - fame. *mañtu* - region, country. *akalattu* - in the chest. *veel* - petty king.

2.5 Veeramaamunivar's Teempaavani

2.5.1 The Italian missionary by name Constantine Joseph Beschi who visited Tamilnadu during 1726 A.D. got his name changed into Tamil as Veeramaamunivar and worked for the development of Tamil language and literature. He stayed in Madurai district and engaged himself in religious services. He has mentioned about the *Pallars* of those days who were engaged in agriculture, in his literary work entitled *Teempaavani*. In the poem number 32 of *Naattuppatalam* section he has used the word *Mallar* and in the commentary written by himself for his literary piece, he has mentioned that the word *Mallar* has been used to refer to the *Pallars*. He further says that both *Mallar* and *Pallar* are one and the same. His contributions for Tamil language and literature are many. The grammatical trusties entitled *Tonnuul Vilakkam*, lexicographical works *Caturakaraati*, Tamil - Latin Dictionary, Portuguese - Tamil - Latin Dictionary are some of this scholarly works that bear evidence for his contribution. He was well set versed with the Tamil literary tradition. Moreover, he brought to light the rich literary tradition of Tamil language. He made the Tamils to realise their literary heritage through his scholarship. It is worth mentioning here that such a great scholar in Tamil language and literature has observed that *Mallars* are none but the *Pallars* who are the agriculturalists. Scholars working in Tamil history and Tamil literature have to take note of such an important concept.

2.5 Teempaavani - Nattuppatalam - Poem Number 32

The carts of Mallars

- (7) *tulitta teeralait tuvalai soolai suul*
kalitta naatelaam kasatu il vaalvu urac
culitta mallarkal tuuntum eeru inam
tilaitta pañtikal nerunkiteeyum aal

teeral - honey. *kasatu* - shortcoming. *Mallarkal* - the people called *Pallar*. *eeru* - bullock, bull. *pañtikal* - carts

- (7) துளித்த தேறலைத் துவலை சோலை சூழ்
 களித்த நாடெலாம் கசடு இல் வாழ்வு உறச்
 சுளித்த மள்ளர்கள் தூண்டும் ஏற்று இனம்
 திளைத்த பண்டிகள் நெருங்கிதேயும் ஆல்.

Meaning

The people of the country, with full of sweet-smelling flowery bushes and hedges where it rains honey, were leading a prosperous and sorrow-free life. The *Mallars*, who were annoyed at the slow movement of the bullocks in their carts, caused them to move fast using their goad. Consequently, the carts moved fast in such a way as to cause more wear and tear to the axles and the wheels of the carts.

Explanation

Veeramaamunivar, the author of this literary piece, refers to the *Pallars*, the agriculturalists of his days, as *Mallars*. These agriculturalist *Pallars* were transporting their agricultural produce to their homes using bullock carts. Due to these agricultural activities of the *Mallars*, all other people of the country are able to lead a comfortable and crime-free life, mentions the poet. It has to be stressed here that the poet, in his commentary for his work, has mentioned that he had referred to the *Pallar* only, by using the word *Mallar*.

2.6. Mukkuutarpaḷlu

2.6.1 When the Telugu Nayaks ruled Madurai during the seventeenth century, they enslaved the kings who ruled the country previously and a new literary genre by name *Uḷattippaṇṇu*, a type of *Paḷlu* poems emerged and a number of works were produced, the subject of which was mainly scoffing and, socially degrading the kings of the soil. Of all the *Paḷleesal* works, *Mukkuutarpaḷlu* is an important one. Though the author of this work has changed the name *Maḷḷar* into *Paḷḷar* and criticised them, he has unintentionally described their genealogy, tradition and the technological development achieved by them.

The Tirunelveli South Indian Saiva Siddhanta Works Publishing Society has published a commentary for *Mukkuutarpaḷlu* written by the Tamil scholar Vidhwan N. Sethuraghunathan in the year 1957, and a reprint of the same was published in the year 1973. In the editorial of the book, the publishers have categorically stated that the word *Paḷḷattiar* refers to the womenfolk of *Maḷḷar* community. It has to be borne in mind that the scholarly editorial committee of the Society which has studied and published several Tamil literary pieces has ascertained that the traditional name of *Paḷḷars* is *Maḷḷars*. N. Sethuraghunathan, the commentator of the work, in his introduction, has quoted a special introductory poem composed by Thiyagarasak kavirayar of Viruddachalam. In that special introductory poem, Thiyagarasak kavirayar speaks about *Maḷḷars* in lines 20 - 27. The following is the selected portion of that introductory poem:

Paḷḷiyar, the wives of Maḷḷars

eṇṇarum ponkarin eytiya vaḷanum 20
iṇvaḷam mutaliya inṇura utavum
ceṇṇiyaar maḷḷarkaḷ deeviyar paḷḷiyar
kuravai isaittuk kuuttaat tayarntu
viravu matukkal viḷaivoṭu maanti

intirat teyvatam poorri ekkaalum 25
cintai yinṇir rikaltarun takaittaay
uḷḷi aanroorkaḷ uraikkuṇ pirapantam

எண்ணரும் பொங்கரின் எய்திய வளனும் 20
 இவ்வளம் முதலிய இன்புற உதவும்
 செவ்வியார் மன்னர்கள் தேவியர் பன்னியர்
 குரவை இசைத்துக் கூத்தாட் டயர்ந்து
 விரவு மதுக்கள் விழைவொடு மாந்தி
 இந்திரத் தெய்வதம் போற்றி எக்காலும் 25
 சிந்தை யின்பிற் றிகழ்தருந் தகைத்தாய்
 உள்ளி ஆன்றோர்கள் உரைக்கும் பிரபந்தம்

In this section, the poet states that the *Paḷḷars* are none but *Maḷḷars*. The line *sevviyar maḷḷarkaḷ deeviyar paḷḷiyar* bears evidence to this claim.

The commentator of *Mukkuutarpaḷlu*, N. Sethuraghunathan as signs the period of this work to the years between 1676 and 1682 A.D. Describing about this work, he observes that all the Tamil literary works available today in the literary genre *Paḷlu* cover all the three aspects of Tamil literature, namely, 1. *iyal* (general literature), 2. *isai* (music), 3. *naatakam* (drama). Moreover, they serve as storehouse of information about the ancient Tamil kings, petty kings, landlords, the descendants of the kings, charitable persons and others. It has to be remembered that this commentator is a learned scholar well versed in all Tamil literary works. He makes it clear that the *Paḷḷars* are the Tamil kings, petty kings, land- lords, descendants of the kings and charitable persons, and also that their history is made clear in *Paḷlu* literary works. It is a pity that the conclusions of this scholar have been purposefully ignored and false history has been written in history books and school textbooks by those who are caste-chauvinists.

The place referred to as *Mukkuutar* in *Mukkuutarpaḷlu* is a town located northwest of Tirunelveli where three rivers including *Tanporunai* confluence. The author of this literary piece is not known.

The hero of this work is *Vaṭivalakak kuṭumbanaar* who has two wives. The names of the wives are *Mukkuuṭarpalli* and *Maruṭuurpalli*. Of the two heroines, the first one is elder to the other. They are well versed with the techniques followed in agriculture. There are petty quarrels between them. These two wives complain about *Kuṭumbanaar* to their landlord and as a result *Kuṭumbanaar* is punished. At last, the two wives reconcile, rescue their husband from the punishment and lead a merry life with their husband unitedly. This is the story depicted in this piece of literature. The poems which categorically and directly mention that the *Pallars* are none but *Mallars*, are explained in the following passage.

2.6.2 Viruddachalam Tiyyagayaayak Kaviraayar's special introductory poem

Viruddachalam Tiyyagayaayak Kavirayar has composed special introductory poem to *Mukkuuṭarpallu* and it is presented below:

Pallar women of Mallars worshipping Lord Indira

- (8) *puuvilai viriñjan naamaru viyaven*
paamaka loṭu nam pakavan mukkuuṭar
ciraiyaana rennum iraiyanaar kapilar
karaiyilaa tolircen tamilkkaṭa larunti
ikkiira maakkavi isaikkum pulavan 5
nakkiira deeva naaval arnavirum
appaavalan ceey aruṭkal laṭar
muppaa valar paraṇar mutal yaavarum
vaalṭtum porunai valanṭarun kuṭal
taalṭtum piravic calatiyir paṭiyaa 10
teerriṭum parisin ilankumaak kuṭal
poorriṭum periyoor pukkuvan tulavum
ikkuuṭatanaal eytum maruttavir
mukkuuṭal ennum muutuur meevum
eḷilaar kamalattu enṛaay ulavum 15
celumaiyaar akalat tirumaal ennum

- alakan puttee laaka vamaittu*
olunkaat tanta uyarnakar valanum
panṇaiyaar valanum paaypunal valanum
enṇarum ponkarin eytiya valanum 20
ivvalam mutaliya inpura utavum
ceviyaar mallarkal deeviyar palliyar
kuravai isaittuk kuuttaṭ tayarntu
viravu matukkal viḷaivoṭu maanti
intirat teyvataṁ poorriek kaalum 25
cintai yinpir rikaltarum takaittaay
ulli aanroorkal uraikkum pirapantam
pallēnap pakaral ap parisinaṭ taliiit
tirumuk kuṭar palliyaant terivaikum
marutuurpalli ennum mankaikum 30
annakarp pallanuk kinnalan taruum
ponmanai yaakap poruntimuk kuṭar
pallēn rorunuul paarellaam makilkuur
olliya vimmitam urainalam aṇiyaar
karpanai yaṭukkuk kaṭṭurai moonai 35
arputa etukai amaintitum paankinul
innilap pulavarkal itayan toonraa
unnatam cilaavar runṭavai ennenir
karai paṭṭullatu kappattu veelam
tiri paṭṭullatu neyppaṭu tiipan 40
taniyee ninṛatu taapatar ullam
initinir kalankiya tilaku veṇ tayirkkan
maayak kaṇṭatu naalikai vaaram
marukak kaṇṭatu vaancuḷi vellam
vaikalun teeyvatu vaṇṇamaar caantam 45
aivaraic cayitteen ativiira naamen
rinnanaṇ cinmolī enṛatar kilakkan
enṇala vaṇrav virumpuu tiyampa
akkavi vaṇṇan accutan arulee
takkavoor uruvam taan kotu paarir 50
kavivaloor ulamelaan kalitulum piṭanar

	<i>paṭa pee tattaal paankilaa tavaikalai naatiyaa varukkum narporuḷ toonrap putukkinan innuul pukanmati maantar mutukkavi valaraay mulanki vaalkuvaree</i>	55
(8)	பூவிழை விரிஞ்சன் நாமரு வியவென் பாமக னோடு நம் பகவன் முக்கூடற் சிறையான ரென்னும் இறையனார் கபிலர் கறையிலா தொளிர்செந் தமிழ்க்கட லருந்தி இக்கீர மாக்கவி இசைக்கும் புலவன் நக்கீர தேவா நாவலர் நவிறும் அப்பாவலன் சேய் அருட்கல் லாடர் முப்பா வலர் பரணர் முதல் யாவரும் வாழ்த்தும் பொருளை வளந்தருங் கூடல் தாழ்த்தும் பிறவிச் சலதியிற் படியா தேற்றிடும் பரிசின் இலங்குமாக் கூடல் போற்றிடும் பெரியோர் புக்குவந் துலவும் இக்கூ டதனால் எய்தும் மறுத்தவிர் முக்கூடல் என்னும் மூதூர் மேவும் எழிலார் கமலத்து என்றாய் உலவும் செழுமையார் அகலத் திருமால் என்னும் அழகன் புத்தே ளாக வமைத்து ஓழுங்காத் தந்த உயர்நகர் வளனும் பண்ணையார் வளனும் பாய்புனல் வளனும் எண்ணரும் பொங்கரின் எய்திய வளனும் இவ்வளம் முதலிய இன்புற உதவும் செவ்வியர் மள்ளர்கள் தேவியர் பள்ளியர் குரவை இசைத்துக் கூத்தாட் டயர்ந்து விரவு மதுக்கள் விழைவொடு மாந்தி இந்திரத் தெய்வதம் போற்றிஎக் காலும் சிந்தை யின்பிற் றிகழ்தருந் தகைத்தாய் உள்ளி ஆன்றோர்கள் உரைக்கும் பிரபந்தம் பள்ளெனப் பகரல் அப் பரிசினைத் தழீஇத் திருமுக் கூடற் பள்ளியாந் தெரிவையும் மருதூர்ப் பள்ளி என்னும் மங்கையும் அந்நகர்ப் பள்ளனுக் கின்னலந் தருஉம் பொன்மனை யாகப் பொருத்திமுக் கூடற் பள்ளென் றொருநூல் பாரெல்லாம் மகிழ்கூர் ஒள்ளிய விம்மிதம் உரைநலம் அணியார்	5 10 15 20 25 30

கற்பனை யடுக்குக் கட்டுரை மோனை அற்புத எதுகை அமைந்திடும் பாங்கினுள் இந்நிலப் புலவர்கள் இதயந் தோன்றா உந்நதஞ் சிலஅவற் றுண்டவை என்னென்றிற் கறைபட் டுள்ளது கப்பத்து வேழம் திரிபட் டுள்ளது நெய்ப்படு திபந் தனியே நின்றது தாபதர் உள்ளம் இனிதிற் கலங்கிய திலகுவெண் டயிர்க்கண் மாயக் கண்டது நாழிகை வாரம் மறுகக் கண்டது வாங்குழி வெள்ளம் வைகலுந் தேய்வது வண்ணமார் சாந்தம் ஐவரைச் சயித்தோன் அதிவீர னாமென் றின்னணஞ் சின்மொழி என்றதற் கிலக்கம் எண்ணள வன்றவ் விரும்பு தியம்ப அக்கவி வாணன் அச்சுதன் அருளே தக்கவோர் உருவந் தான்கொண்டு பாரிற் கவிவலோர் உளமெலாங் களிதுளும் பிடநற் பாடபே தத்தால் பாங்கிலா தவைகளை நாடியா வருக்கும் நற்பொருள் தோன்றப் புதுக்கினன் இந்நூல் புகன்மதி மாந்தர் முதுக்கவி வலராய் முழங்கி வாழ்குவரே.	35 40 45 50 55
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A para phrase of the above introductory poem is presented below:

In the place called *Mukkuuṭal* which had been praised and appreciated by all Tamil poets ranging from *Nakkiirar* to *Kallaṭar* and *Paranar*, there lived a *Malla* by name *Tirumaal*. Having appreciated the good qualities of *Tirumaal*, the poet describes about the prosperous nature of the place, rich water resources and also about the good - natured *Pallar* women who are the wives of *Mallars*. These good - natured *Pallar* women of *Mallars*, drink liquor and dance. They offer worships to Lord Indira. Of these *Mallars*, there is one *Pallan* who has two wives named *Tirumukkuuṭarpalli* and *Maruṭuarpalli*. This work describes the happy life led by these people. This literary work is full of rhymes and other literary beauties. The poets of this country (especially those who have composed *Palleesal*

type of pieces) have alluded to the fame and merit of the *Pallars*. They are 1. the *Pallars* who are as great and strong as elephants have been degraded of their dignity and social status, 2. the fame of *Pallars* have been diminished and belittled, 3. the saint - poets who follow the path of truth, have got themselves separated from those poets who have composed *Palleesal* poetry criticising and degrading the *Pallars* and 4. owing to these false statements in these literary works, it did not rain properly, seasons changed and the country became less and less prosperous in course of time.

The lines "beautiful *Palla* women of *Mallar*" and "offer worship to Lord Indira" of this poem deserve careful scrutiny by the scholars. Also, it has to be noted that the people of *Mallar* community call themselves as *Devendra Kula Vellala* because ever since the Sangam age, these people have been the worshippers of Lord Indira as evidenced by the literary works starting from Sangam age and this practice continues even today.

2.6.3. Mukkuutarpalls

This poem shows that the *pallu* tube of literary work has been referred to as *palleesal* (that is, scolding the *pallars*) by the author. If has to be studied why the *pallars* have to be scolded at all. The author very clearly mentions that this poem has been composed in over to scold the *pallars* through themselves. Ever as the *pallars* were scolded and censured in these poems, such person as *Aarai Alakappa Mudaliyar*, *Kaavai Vadamalaiyappap Pillaiyar*, *Sathur Periyambai Iyengar*, *Thandavarayan*, *Maharasan* and others have been praised because of the only reason that they were in power, possessing authority from the government.

The poems have been numbered including the poem on *Kaappu* (invocation to gods).

2.6.4 Mukkuutarpallu - Poem Number 4

Scolding of Mukkuutal Alakan

- (9) *puuvalayak kaavalan enavum*
puuvai nirac ceevaiyan enavum
pootanumet taatavan enavum
poyyaa maraiteer
paavalanuk kaavalan enavum
paarariyat taarani ceyum an
paatalin mukkuutali nalakan
palleesalilee
taavarucor keevala murinum
caarpu porut coorvukal varinum
taalavitat teelan ketinum
talloor pulavoor
teevarmuttip puuvati pirasam
ciilamanik koolani ilakum
ceenai mutar koonaimu nitilen
ceyvaar piraree

- (9) பூவலயக் காவலன் எனவும்
 பூவை நிரச் சேவையன் எனவும்
 போதனுமெட் டாதவன் எனவும்
 பொய்யா மறைதேர்
 பாவலனுக் காவலன் எனவும்
 பாரறியத் தாரணி செய்யுள்ளன்
 பாடலின்முகக் கூடலி னழகன்
 -பள்ளே சலிலே
 தாவறுசொற் கேவல முறினும்
 சார்புபொருட் சோர்வுகள் வரினும்
 தாளவிதத் தேழணி கெடினும்
 தள்ளார் புலவோர்
 தேவர்முடிப் புவடி பிரசம்
 சீலமணிக் கோலணி இலகும்

சேனைமுதற் கோணைமு னிடினென்
-செய்வார் பிறரே.

The author of this literary work mentions that the presiding deity of the place *Mukkuṭal* is Lord Vishnu and he belongs to *Pallar/Mallar* community. Moreover, the hero of this work has been mentioned as *Vaḍivalakak Kuṭumban*, one of the names referring to Lord Vishnu. What circumstances forced the author to scold *Kutumban* in his work need to be studied deeply.

In this particular piece of poetry, the commander of army has been described as *Puuvalayakaavalan* (the person who is in defense of the world), *puuvainirac ceevaiyan* (service - minded and complexioned as tenderly as flower), *pootanumeṭṭaataavan* (one who is not easily accessible), *paavalanukkuk kaavalan* (person safeguarding the interests of poets), and as *paaraalupavan* (one who rules the world).

Meaning

In the poem entitled *Vaḍivalakak Kuṭumban Pallar Eesal* composed by me I speak about the saviour of this world, a service- minded person with the complexion as tender as flowers, a person who is not accessible to all the people, a person safeguarding the interests of the poets, a ruler of this country, and the commander of the army. If any one finds any mistake, either lexical or semantical or rhythmical in it let the scholars and the learned poets do not reject this piece of literary work and accept it with patience and tolerance.

No one can achieve anything without offering prayerful salutes to this commander of army who adorns himself by wearing garland and jewels studded with gems.

2.6.2 Mukkuṭarpallu - Poem Number 6

The poem describes the prayerful salutations offered to the commander of army before describing the arrival of the womenfolk of *Pallars*.

Pallar womenfolk, the maid servants

- (10) *kaalavaraam teevaraimun kaitolutu pinnarumen*
aavalinaa leeyalakar aasuur valanaatu
ciivalanan naatumisai teernturaikkappannaitanil
eevalurum palliyar vanteytiyatu colveenee
- (10) காலவராந் தேவரைமுன் கைதொழுது பின்னருமென்
ஆவலினா லேயழகர் ஆசூர் வளநாடு
சிவலநன் னாடுமிசை தேர்ந்துரைக்கப் பண்ணைதனில்
ஏவலுறும் பள்ளியர்வந் தெய்தியது சொல்வேனே

Meaning

After offering prayerful salutations to *Mudaliyar*, the commander of the army which protects me, let me explain the natural beauty of the countries ruled by *Mukkuṭal Alakar*, namely, the *Aasur* country on the northern bank and the *Ciivalamankai* country on the southern bank and also describe the arrival of the womenfolk of *Pallars* who work in the agricultural farms.

2.6.6 Mukkuṭarpallu - Poem Number 10 Bright - Faced Mallar

- (11) *aatimaru tiisarukkum aatpaṭ ṭalakarukkum*
paatiyaṭi maippatumoo pallimaru tuurilaiyaal
cootimuka mallarukkee toonra vayaluruṇṇaṭṭa
pootiloru puuvil aintu puuvum payiraamee
- (11) ஆதிமரு திசருக்கும் ஆட்பட்ட டழகருக்கும்
பாதியடி மைப்படுமோ பள்ளிமரு தூரிளையாள்
சோதிமுக மள்ளருக்கே தோன்ற வயலுற்றுநட்ட
போதிலொரு பூவில்ஐந்து பூவும் பயிராமே.

Meaning

The young lady of *Mallar* community is a devotee of the presiding deity of *Marutuur*, namely, *Aati Maruutiisar* and she will not honour *Alakar*. If this young lady enters into the paddy field looking at the bright and graceful face of *Pallar Vaḍivalakak Kuṭumbanaar*, and transplants the seedlings, then the crop will grow well owing to

the increase in fertility and the yield will be five times higher than the usual yield.

2.6.7 Mukkuutar Pallu - Poem Number 13

Describing the social status of the womenfolk of Mallar community

- (12) *mallar kulattil varinum iru palliyarkkoor
pallak kanavan enin paavanaivee raakaatoo
kallappul vaaykilitta kaaralakar mukkuutar
kollet tamutu kutittarankal kuurinaree*
- (12) *மள்ளர் குலத்தில் வரினும் இரு பள்ளியர்க்கோர்
பள்ளக் கணவன் எனின் பாவனைவே நாகாதோ
கள்ளப்புள் வாய்கிழித்த காரழகர் முக்கடல்
கொள்ளத் தழுது குடித்தரங்கள் கூறினரே.*

The following is the commentary given by N. Sethuragunathan for the above poem:

Even though the two wives of the *Pallar* are born in the same community, namely, *Pallar* which is known for co-operation and love, since they are the two wives of one *Pallar* (co-wives), tradition demands them to indulge in petty quarrel within them and they do indulge in such quarrels. *Palliyar*, the womenfolk of *Pallar* community, living at Tirumukkuutar which is ruled by *Alagar* who is as dark as the cloud, explained the tradition followed in their ancient family.

Explanation

The author of this seventeenth century work has mentioned that the *Pallars* are the descendants of *Mallars* and the commentator has ascertained this statement.

2.6.8 Mukkuutar Pallu - Poem Number 32

Mallars praying for boon

- (13) *kaarip piraanputalvar kalvit tamilveetam
paaritta mukkuutar pannavanaar nannaattil*

*maarip poruttaal varankurittu mallarellaam
ceerikku ravaiyelat teyvanilai poorrinaree*

- (13) *காரிப் பிரான்புதல்வர் கல்வித் தமிழ்வேதம்
பாரித்த முக்கடற் பண்ணவனார் நன்னாட்டில்
மாரிப் பொருட்டால் வரங்குறித்து மள்ளரெல்லாஞ்
சேரிக் குரவையெழுத் தெய்வநிலை போற்றினரே.*

Meaning

The (*Mallars*) *Pallars* living in the whole of the settlement start praying to god by producing a typical sound called *Kulavai* and requested for a boon to get rain in the country ruled by *Alakar* who reigns the country at *Tirumukkuutar* which is famous for the vatic works in Tamil produced by the son of dark - complexioned Lord Vishnu.

2.6.9 Mukkuutar Pallu - Poem Number 124

Drank Liquor with Mallar

- (14) *valarnta naarraai mukankantaan - ceeri
mallar kuutamatu vuntaan
alantiṭṭaa makilcci konṭaan - pannai
aantaiyaippooy antacceyti vintaan*
- (14) *வளர்ந்த நாற்றை முகங்கண்டான் - சேரி
மள்ளர் கூடமது வுண்டான்
அளந்தி டாமகிழ்ச்சி கொண்டான் - பண்ணை
ஆண்டையைப்போய் அந்தச்செய்தி விண்டான்*

Meaning

Vaḍivalakak Kuṭumban had a look at the fertile crops that were brought up by him. Being satisfied with the fertile growth of the crops, he rejoiced by sharing liquor, with his fellow *Mallar* people in a grand manner. He met the landlord and conveyed this message to him.

2.6.10 Mukkuutarṭarpallu - Poem Number 128

Mallars with soiled legs

- (15) *taarrukkaal puuntulavat taaralakar mukkuutar
ceerrukkaal mallarukku tenrarkaa lennaamoo
aarukkaal laattiyarul aattelunkaal pannai natum
naarrukkaal vittu natukaikkaal eeraatee*
- (15) தாற்றுக்கால் பூந்துளவத் தாரழகர் முக்கூடற்
சேற்றுக்கால் மள்ளருக்குத் தென்றற்கா லென்னாமோ
ஆற்றுக்கா லாட்டியருள் ஆட்டெழுங்கால் பண்ணை நடும்
நாற்றுக்கால் விட்டு நடுகைக்கால் ஏறாதே.

Meaning

It is not clear how the *Pallars* (*Mallars*) whose legs are smeared with mud and who are settled at *Tirumukkuṭal* ruled by *Alakar* who wears garlands made up of clusters of flowers, will enjoy the pleasant breeze! Will it be a pleasant experience for them or not? When the women of *Pallar* community have feigned anger with their husbands, they find it difficult to move from the place where seedlings are grown to the place where seedlings have to be transplanted.

Following the style of agriculturalist - lady poems (*ulattippaattu*) of *Mukkuutarṭarpallu*, several agriculturalist - lady poems have been composed in Tamil language. However, only a few of the agriculturalist - lady poems have seen the light of the day. A list of forty - eight such compositions that have been published so far can be found in the book entitled *Pallar alla Mallar aam Mannar* (Not *Pallar* but *Mallar*, yes the Kings) written by a scholar named *Deva Ashirwatam*.

The foregoing discussion shows that the poet who composed *Mukkuutarṭarpallu* in 17th century, the earlier publisher by name *Viruddachalam Thiyakarasa Kavirayar* and the later publisher, namely, *South India Saiva Siddhanta Works Publishing Society* who published it with elaborate commentaries and notes and the learned

Tamil scholar who wrote a commentary for this work are all of the same and strong opinion that the words *Pallar* and *Mallar* refer to people of one and the same community.

2.7 Vaiyapurip Pallu

2.1.7. Introduction to Vaiyapurip Pallu

The author of this work is *Palaniccamiin Immutip Paṭṭattilakiya Kumaraviciyagiri Veelac Cinnoovaiyan*, and it is believed to have been composed during seventeenth century.

This agriculturalist - lady poem (*ulattippaattu*) has been composed keeping the presiding deity of the *Vaiyapuri* country's sacred and important place *Palani*, Lord *Muruga* as the hero who is himself a member of the *Pallar* community and he has been referred to as *Vaiyapurip Pallan*. The author of this work calls it as *Palleesal* (scolding of *Pallas*) but why has it been given such a title and such details as who are scolded and for what purpose are they scolded are not mentioned anywhere in the book.

Kongu region, one among the five regions of *Tamilnadu* is comprised of twenty - four countries of which the country called as *Vaiyapuri* country is one. This country is centered around the place *Palani*. The hill at *Palani* is referred to as *Vijayagiri*, *Sivagiri*, *Sivaachalam*, *Chandrashailam*, *Siddan Vaippu* and so on.

Vaiyapurippallu comprises of two hundred and forty seven poems, one allocated for invocation to god, six for safeguard against obstacles and the remaining two hundred and forty for the story. This literary piece has been composed closely following the style adopted in *Mukkuutarṭarpallu*.

The objective of this work is degrading the social, economic and political status enjoyed by the *Mallars* of those days through scolding (*eesal*) poems. However, the poet was not able to diminish their strength, beauty and the proficiency they had in their profession.

Though he has attempted to scold the *Mallars*, he has, in a sense, rather praised the *Mallars* unknowingly. Then and there, he has mentioned that those people belong to the *Mallar* community and they are called as the people belonging to *Devendra* community also. That the people of this community use the title *Kuṭumban* has also been attested in this work.

The story narrated in this literary piece is given below:

Vaiyapurippallar, the hero of this work, has two wives. Of the two wives, the elder one is *Vaiyapuri Palli*, a Saivaite by religion and the younger is *Palani Palli*, a Vaishnavait by religion. The story describes the problems uncounted by *Mallar*, owing to his love and affection towards his younger wife. The elder wife lodges a complaint against her husband with the landlord. The younger wife also complains about him to the landlord on some other account. Consequently, the landlord puts the *Mallar* to the shackles in the pen. Later, on the request of the two ladies, the landlord releases *Mallar*. Realising their defects, the ladies resolve their differences and lead a merry life with *Mallar*.

That this work has been composed in order to satisfy someone becomes clear from a line in the invocation to Lord Vinayaka which states that this work will cause the charitable person living in the animal - loitering hilly region of Palani, to feel happy.

In the invocation to Lord Kailasanathar, the author says that he is composing a *Palleesal* type of literary piece in ever green Tamil language. In this, he explicates his mental attitude towards *Pallars*.

In the invocation to *Periya Nayakiyammai*, he implicitly mentions that he will suitably be rewarded (by the then *Nayak* king of Madurai).

The poet beautifully describes the beauty of the womenfolks of *Pallar* community. The following is the poem which describes the

beauty of elder wife of *Mallar*, namely, *Vaiyapurippalli*. (poem number 2)

Beauty of Vaiyapurippalli

- (16) *tiṇṇkal nutal māñcaṇaip poṭṭum*
iṇṇkitap peecil veku pakattum
ceṇkamukak kaluttinil mettum
ciraṇṭatait taṭṭum
caṇṇiku taali maṇi vaṭamilankak
koṇṇikai matak kooṭukaḷ kulunkac
cantrootaya vatanamum tulankac
carivaḷai yalunka
koṇṇiku uyaru matavanna nataiyum
taṇṇikkak koṭi poṇṇa cirṇitaiyum
koolattinuk keerra paṭṭutaiyum
kuraicorukak kataiyum
vaṇṇikaṇaṇ cey tiruṇiiru puucic
ceṇṇkamalak kaikalai viici
vaiyaapurip palliyum vantu
toonṇrinaalee

- (16) திங்கள் நுதல் மஞ்சனைப் பொட்டும்
 இங்கிதப் பேச்சில் வெகு பகட்டும்
 செங்கமுகக் கழுத்தினில் மெட்டும்
 சிறந்ததைத் தட்டும்
 சங்கு தாலி மணி வடமில்ங்கக்
 கொங்கை மதக் கோடுகள் குலுங்கச்
 சந்த்ரோதய வதனமுந் துலங்கச்
 சரிவளை யலுங்க
 கொங்கு உயரு மடவன்ன நடையும்
 தங்கக் கொடி போன்ற சிற்றிடையும்
 கோலத்தினுக் கேற்ற பட்டுடையும்
 குறைசொருகக் கடையும்
 வங்கணஞ் செய் திருநீறு பூசிச்
 செங்கமலக் கைகளை வீசி
 வையாபுரிப் பள்ளியும் வந்து
 தோன்றினாளே

Meaning

Vaiyapurippalli, the thin - waisted and slim - looking woman, came with saffron mark on her crescent - like forehead. Her speech was pleasant, and her face was fair - complexioned. She wore a couch *taali* in her neck. When she walked, her tusk - like breasts danced and bangles sounded, as she was swinging her arms freely. Her countenance was bright like the moon. She was wearing silk cloth which added to her beauty.

The beauty of Tenpalanip Palli

The following poem describes the beauty of the younger wife of *Mallar*, namely, *Tenpalanip Palli* (poem number 3).

- (17) *maññjal manam viisiya meyyum*
koññjip peeci yaatiya kaiyum
malai mulaiyum cumaiyinaa naiyum
maruñkalakupaiyum
paññjilaik kenṭai kalena vilium
kiññjuka vaayp pacuñkili molium
paakkuttaan tinra pal loliyum
patar rooma valiyum
raññjita miñjiya koṇṭaic corukkum
maññjanap pin puramcarintirukkum
naatinavar manattaiyumurukkum
natāi cellum cerukkum
cēññjantanap pottoli minna
aññjana maa maṭa mayilennat
ten palanip palliyum vantu
toonrinalee

- (17) *மஞ்சள் மணம் வீசிய மெய்யும்*
கொஞ்சிப் பேசி யாடிய கையும்
மலைமுலையுஞ் சமையினா னையும்
மருங்கலகுப் பையும்
பஞ்சினைக் கெண்டைகளென விழியும்
கிஞ்சுக்கவாய்ப் பசுங்கிளி மொழியும்

பாக்குத்தான் தின்றபல் லொளியும்
படர் ரோம வழியும்
ரஞ்சித மிஞ்சிய கொண்டைச் சொருக்கும்
மஞ்சனப் பின் புறஞ்சரிந்திருக்கும்
நாடினவர் மனத்தையுமுருக்கும்
நடை செல்லுஞ் செருக்கும்
செஞ்சந்தனப் பொட்டொளி மின்ன
அஞ்சன மா மட மயிலென்னத்
தென் பழனிப் பள்ளியும் வந்து
தோன்றினாளே

Meaning

Tenpalanip palli, the pea-hen like woman, came there beautifully smearing turmeric paste all over her body. Her arms were moving here and there while she coaxed with others. Her breasts were like hills, eyes like fishes, and speech was like parrot's. Her teeth that were chewing areca nut were glittering brightly. She walked majestically smearing sandal paste on her forehead and applying collyrium to her eyelashes.

The appearance of the landlord

- (18) *muḷikkaatu muuralitta*
taali vayirum - kaṭṭai
moṭṭai miicaiyum karun
kuṭṭaik kaluttum
puḷaiyaṭainta kaṇṇu
muḷai naasiyum - perum
poottu uralaiyee nikar
otta viṭaiyum
uḷai vaayum talaiyilee
moolai mayirum - mañji
yotta naraiyum curai
vittup poor pallum
keḷikkaiyaayp peecip pullaik
kaalāiyaip poole - muru

*keeranaip paarttup pannaik
kaaranaar vantaar.*

- (18) மூளிக்காது மூரலிட்ட
தாழி வயிறும் - கட்டை
மொட்டை மீசையும் கருங்
குட்டைக் கழுத்தும்
பூளையடைந்த கண்ணு
மூளை நாசியும் - பெரும்
போத்து உரலையே நிகர்
ஒத்த விடையும்
ஊளை வாயுந் தலையிலே
மோளை மயிரும் - மஞ்சி
யொத்த நரையுஞ் சுரை
வித்துப் போற் பல்லும்
கேளிக்கையாய்ப் பேசிப் புல்லைக்
காளையைப் போலே - முரு
கேரனைப் பார்த்துப் பண்ணைக்
காரனார் வந்தார்.

Meaning

This piece of poetry describes the grotesque appearance of the landlord by the way of criticising him severely. His ears were cut partially. He had pot-belly, and big mustache. His neck was black, mouth stinking and eyes were with rheum. Grey hairs were seen here and there on his bald head. His teeth were big like seeds.

Some of the poems that are relevant for our present study have been taken up for further analysis in the following passage. The seventh poem of this *Pallu* attests that the *Mallars* had the title *Kutumban* and Lord Siva and Muruga have been referred to as *Kutumbanaar*. The following are the lines from poem.

*niirkkutumban..... meerkkutumban kanakasabai embiraanun
taruvoon paarkkutumbanaar kirubai pankayam ceyyum kumaran
peerkkutumban*

In the above lines, Lord Siva and Lord Muruga have been re-

ferred to as *Kutumban*, a title used by the *Mallars*. In the eighth poem, the poet mentions that Balaraman (Palapattiran) was blessed by *Pallar* through Vaiyapurip Pallar, the hero of this literary piece. The god (king) referred to as Devendra in Tamil literary works belongs to *Pallar* community. The following are the lines:

*cittirañ ceerntu arul paalapattiranukku
aasi tanta deevendirap pallanu naan
ceñkaluniir ceer kottulavu maarpanaaki
ettalam poorrum palanik kumarark katimaiyaana
kutumbanaanee*

சித்திரஞ் சேர்ந்து அருள் பாலபத்திரனுக்கு
ஆசி தந்த தேவேந்திரப் பள்ளனு நான்
செங்கழுநீர் சேர் கொத்துலவு மார்பனாகி
எத்தலம் போற்றும் பழனிக் குமரர்க் கடிமையான
குடும்பனானே

Further, in poems 172 and 175, the author mentions that the words *Pallar* and *Mallar* refer to one and the same people. Poem number 179 describes about such games as *mallaari* and *mal* played especially by the people of *Mallar* community and it becomes clear that these games derive their names from the community name *Mallar* who played these games. Poem number 210 makes it clear that the name *Malli* belongs to the *Mallar* community and also this name is a feminine form of the word *Mallar*.

Though the motive behind these literary pieces is simply degrading the people of *Pallar* community, these works reveal the dark areas in the ancient history of the *Pallars* and they bring to light the fame and glory they had in those days.

2.7.2 Vaiyapurippallu - Poem Number 7

Glory of Pallar

- (19) *niirkkutumban koottumati nikar panrik koottinaikku
meerkkutumban kanaka sabai yempiraan untaruvoon*

*paarkkuṭumba naarkkirubaip pangayañcey yunkumaran
peerkkutumban tannutaiya pirataapam colluvanee.*

niirkkutumban - *kuṭumban* who irrigates the crops and protects them. *kuṭumban* - a person who protects (something); the title of the people of *pallar* community. *kooṭṭumati nikar* - elephant like. *kooṭṭinaikkumeerkkutumban* - the *kuṭumban* who ploughs using buffaloes. *pankayamcey* - irrigating (protecting the world). *kanakasabai embiraan* - Lord Siva. *panri* - one of the regions of Tamilnadu where low variety of Tamil is spoken.

(19) நீர்க்குடும்பன் கோட்டுமதி நிகர்பன்றிக் கோட்டிணைக்கு
மேர்க்குடும்பன் கனகசபை யெம்பிரா னுந்தருவோன்
பார்க்குடும்ப னார்க்கிருபைப் பங்கயஞ்செய் யுங்குமரன்
பேர்க்குடும்பன் தன்னுடைய பிரதாபஞ் சொல்லுவனே.

Meaning

The fame and glory of *Niirkkutumban* who is as strong and gigantic as elephant and who irrigates the fields and protects the crops, *Eerkkudumban* who ploughs the fields with buffaloes in *panri* country and *Vaiyapurik kutumban* who has taken to the profession of his father of protecting all the beings on this earth, are explained here.

Explanation

The fame and glory of *Vaiyapurik kutumban* who has manifested himself as *Niirkkutumban*, *Eerkkutumban* and *Paarkkuṭumban* and who derives his name from Lord Muruga, son of Lord Siva who dances at Kanakasabai are mentioned here. It has to be borne in mind here that Lord Siva has been described as *Mallan* and as *Pallan* in *Peerurppuraanam* and as *Mallan* in *Tiruvilaiyaadalpuraanam*.

2.7.3 Vaiyapurippallu - Poem Number 8

Devendra Pallan - Kuṭumban

(20) *muttuk kiitaayp puviyil nel
vittaip poli yunṭu ceytu*

*muraiyaayaraac cenkoolukku
muunru cenkoolaay
vittaaramu lakkool taaniki
nittalamu tikkiṇaiyaay
meetiniyir cennel muṭi
veenṭip paṭaittoon
cittiram ceern taruḷ pala
pattiranuk kaasitanta
deeveentirap paḷḷanu naan
cenkaḷu niirceer
kottulavu maarpanaaki
ettalam poorruṁ paḷanik
kumararka ṭimaiyaana
kuṭumbanaanee.*

muraiyaayaraac cenkool - the king who offers an upright government. *vittaara* - learned. *nittilam* - pearl. *palapattiram* - *Balaraman*, son of *Vasudeva* and *Rohini*. *kottu* - cluster.

(20) முத்துக் கிடாய்ப் புவியில் நெல்
வித்தைப் பொலி யுண்டு செய்து
முறையாயறாச் செங்கோலுக்கு
மூன்று செங்கோலாய்
வித்தாரமு ழக்கோல் தாங்கி
நித்தலமு டிக்கிணையாய்
மேதினியிற் செந்நெல்முடி
வேண்டிப் படைத்தோன்
சித்திரஞ் சேர்ந் தருள்பல
பத்திரனுக் காசிதந்த
தேவேந்திரப் பள்ளனு நான்
செங்க முநீர்சேர்
கொத்துலவு மார்பனாகி
எத்தலம் போற்றும் பழனிக்
குமரற்க டிமையான
குடும்பனானே.

Meaning

I sowed paddy seed, protected the crop and produced paddy

which is as precious and beautiful as pearl and handed over my share of paddy as tax to the king. Moreover, I am a descendant of Devendra community, which blessed wise Balaraman to hold the ploughshare on his shoulder and to grow the paddy crop to save the world. Also, I am the *Kutumban*, a devotee of Lord Muruga of Palani, the possessor of fertile agricultural fields, having a strong and bulging chest.

2.7.4 Vaiyapurippallu - Poem Number 12

Describing the Social Status of Elder Palli, the First Wife of Pallan

- (21)

 venry varakaakirik kunrumeel viḷakkuppool
 viḷankuṇi kuḷattil vantu valarṇṭeenaanṭee
 venri - success. *varagaakiri* - the Palani hill

- (21)

 வென்றி வராககிரி குன்றுமேல் விளக்குப்போல்
 விளங்குங் குலத்தில் வந்து வளர்ந்தே னாண்டே.

Meaning

The elder *Palli*, first wife of *Pallan*, says to the landlord that she is a descendant of the community to which successful and bright Lord Murugan of Palani belongs.

Explanation

The author of this literary work mentions that the communities of Lord Murugan of Palani and *Pallars* are one and the same. They are descendants from the same community. It has to be borne in mind here that *Tirumurugaruppatai* also makes a statement to the effect that Lord Murugan belongs to *Mallar* community.

2.7.5 Vaiyapurippallu - Poem Number 172

Pallars engaging in their profession

- (22) *maḷḷarkal elloorum eerpuutti*
 vaḷamaakat taricaṭitta pinpū
 mella viratṭittu muccalittu
 viṭṭuttatavi naalu lavu ulutu
 palliyar elloorum naarretuttup
 paankaay mutittuk kuppāṇ ceerttut
 tullu mayil pari yaanai vaalṭtit
 toottiram ceytu paṇintaaree
- (22) மள்ளர்கள் எல்லோரும் ஏர்பூட்டி
 வளமாகத் தரிசடித்த பின்பு
 மெள்ள விரட்டித்து முச்சலித்து
 விட்டுத்தடவி நாலு லவு உழுது
 பள்ளியர் எல்லோரும் நாற்றெடுத்துப்
 பாங்காய் முடித்துக் குப்பஞ் சேர்த்துத்
 துள்ளு மயில் பரி யானை வாழ்த்தித்
 தோத்திரஞ் செய்து பணிந்தாரே.

Meaning

All the *Pallars* assembled together, arranged their ploughs and started ploughing the waste land. Later on, they ploughed the land for a second time. During the third time of their ploughing activity, they levelled the field. After levelling the field, they ploughed the land for the fourth time, thus preparing the field for farming activity. *Pallattiyar*, the womenfolk of *Pallar* community, plucked the seedlings, tied them in small bundles and brought them to the field where they are transplanted after offering worship and oblation to Lord Muruga, the peacock- mounted god and Devendra, the possessor of white elephant.

2.7.6 Vaiyappurippallu - Poem Number 175

The Mallars affected by breeze

- (23) *uurrukkaar cen teenulavum sivagiriyaan
aarruk kaalaattiyar kaalaa tunkaar paṇṇai vayar
ceerrukkaan mallarellaan tenrar kaalaan melintu
naarrukkaal viṭṭu naṭakkak kaal cellaatee.*
- (23) ஊற்றுக்காற் செந் தேனூலவுஞ் சிவகிரியான்
ஆற்றுக் காலாட்டியர் காலா டுங்காற் பண்ணை வயற்
சேற்றுக்கான் மன்னரெல்லாத் தென்றற் காலான் மெலிந்து
நாற்றுக்கால் விட்டு நடக்கக்கால் செல்லாதே.

Meaning

Lord Murugan's country, namely, *Vaiyapurinaatu* is full of water canals where there are many springs and is known for bounty of honey. In such a fertile country, *Mallattiyar*, the womenfolks of *Mallar* community, work in the agricultural fields. In such fields, the menfolks of *Mallar* community who have mud-stained legs and who are affected by the breeze, engage themselves completely in agricultural works and their legs do not want to come out of the fields. Such is the enthusiasm they have in their work.

2.7.7 Vaiyapurippallu - Poem Number 210 Malli alias Palanippalli

- (24) *aṭankaamalee naanaaleri malliyenre - ennai
yanaivootu marivaar vaiyaapurip palli*
- (24) அடங்காமலே நானாளெரி மல்லியென்றே - என்னை
யனைவோடு மறிவார் வையாபுரிப் பள்ளி.

Meaning

Oh, *Vaiyapurippalli*, be clear that I, a termagant, stubborn and quarrel-picking lady, am called as *Malli* also.

Explanation

The feminine gender form of the word *Mallar* is *Malli*. The womenfolk of *Mallar/Mallar* community are referred to as *Malli*. From this it becomes clear that the words *Mallar* and *Pallar* refer to the people belonging to a community.

2.7.8 Vaiyapurippallu - Poem Number 224

Kailasanatap pallar

- (25) *mooṭṭup putti yaaleyunkal
kailaasanaatar - taanee
munnaalir pallanaana
muraimai keelaayoo*
- (25) மோட்டுப் புத்தி யாலேயுங்கள்
கைலாசநாதர் - தானே
முன்னாளிற் பள்ளனான
முறைமை கேளாயோ

Meaning

Will you not listen how Kailasanathar (Lord Siva) became a *Pallan* in those days due to his obstinate character?

Explanation

It has to be noted that Lord Siva has been referred to as *Pallar/Mallar* in *Peeruurpuraanam* and in *Tiruvilayaatar-puraanam* as well.

2.7.9 Vaiyapurippallu - Poem Number 240

Use of Palleesal

- (26) *kooṭi katir pool viṭṭankik kulavum sivagiriyaan
naattiyiruk kumanta naatu celit toonkitavee
teetiya palleesalait taan ceppinoor keettoorkal
paatinapee raatina peer palan perru vaaliyaree.*

(26) கோடிகதிர் போல்விளங்கிக் குலவுஞ் சிவகிரியான்
நாடியிருக் குமந்த நாடு செழித் தோங்கிடவே
தேடிய பள்ளேசலைத் தான் செப்பினோர் கேட்டோர்கள்
பாடினபே ராடினபேர் பலன் பெற்று வாழியரே.

Meaning

Let all those who recite, listen, sing and perform this *palleesal* and let this country where Lord Murugan resides who is as bright as thousands of sun's rays, be prosperous and fertile.

Explanation

Normally, when someone is praised, then that person will offer gifts to the person who praises in lieu of his pleasant words. But what has happened here is quite contrary to this general practice. All those who compose *palleesal* or recite, listen and dance to those poems, which, in fact, degrade the social and economic status of the people of *Pallar* community, will be rewarded with prosperous life! The extent to which injustice had been meted out to the people of *Pallar* community becomes evident from this poem. What were the root-causes and who were responsible for such a rude, degrading activity upon the people who were true sons of the soil since time immemorial? Similar *Palleesal* works numbering about one hundred have been composed in Tamil language. This explicates the gravity of atrocity rendered to these people.

2.8 Cenkoottuppallu and Taṇṭikaik Kanakarayan Pallu

The *ulatti* poems have also been composed following the style of *Pallu* type of literary works. Since these books are not available, the references to these books made by a scholar, Deva Asirwatam, in his book entitled *Pallar alla Maḷlar aam Maṇṇar* (Not *Pallar* but *Maḷlar*, yes kings), have been cited here for the purpose of discussion.

2.8.1 Cenkoottuppallu - Poem Number 197 Mallars and Pallattiyars

Men of Maḷlar and Women of Pallar community

(27) *pallanum palliyaruṭanee kuṭi vantu poorra*
... ..
mallarkal palliyaruṭanee kuṭi vantu
(27) பள்ளனும் பள்ளியருடனே கூடி வந்து போற்ற
... ..
மள்ளர்கள் பள்ளியருடனே கூடி வந்து

Explanation

The above lines make it clear that the people referred to as *Pallar* and *Maḷlar* are of same community.

2.8.2 Cenkoottuppallu - Poem Number 245

Men of Maḷlar and Women of Pallar community

(28) *vantatume tirukkuṭṭamaakavum*
mallarum palli maarkaḷum kuṭiyee
(28) வந்ததுமே திருக்கூட்டமாகவும்
மள்ளரும் பள்ளி மார்களுமே கூடியே

Explanation

The above lines also make it clear that the people referred to as *Maḷlar* and *Pallar* are same.

2.8.3 Taṇṭikaik Kanakaraayan Pallu - Poem Number 20 Mallars and Kaṭaiciyars

(29) *kaakku maḷlar kaṭaakkum vayalir*
kaṭai kaṭanta kaṭaiciya rellaan
(29) காக்கு மள்ளர் கடாக்கும் வயலிற்
கடை கடந்த கடைசிய ரெல்லாந்

Explanation

The people referred to as *katāiciyar* form a subsect within the *Pallar* community. From this also, it becomes clear that *Mallar* and *Pallar* are the people of same community.

2.9 Peeruurppuraanam

2.9.1 History of Peeruurppuraanam

The word *Puraanam* means ancient history. Unlike the Sangam poets who composed poems in praise of kings thereby making an exaggerated impression about them, the religious poets, wise men, scholars, *aalwaars* and *naayanmaars* (saints devoted to Lord Vishnu and Lord Siva respectively) and others of medieval period took total deviation from the concept of king and his palace, and assigned new meanings to the words *iraivan*, *kaṭavul* (both meaning god) and *koil* (temple) which until then meant *veenta* (king) and *aranmanai* (palace) respectively. From medieval period onwards, the gods and their temples were given a totally different picture. Sangam classics describe Lord Vishnu, Lord Murugan, Devendran, Lord Siva, Goddess Meenakshi, Varunana, Lord Brahma and others as kings, or as petty kings or as landlords. It is quite difficult to understand the reality from these works. All these gods have been ascribed as belonging to *Mallar* tradition in quite many instances in Sangam classics and later day literary pieces.

Peeruurppuraanam, composed by the saint Kavirakshasa Shri Kacciyappa belongs to eighteenth century. It was at that juncture, the Telugu Nayakas were ruling Tamilnadu and the people of *Mallar* community were gradually getting their community name changed as *Pallar*.

The presiding god of Peeruur temple is *Paṭṭi Mallar* alias *Pattisvarar* and goddess *Maruta Nayaki* alias *Marakatavalli* alias *Paccaippalli*. Even when the front tower of the temple was construct-

ed, a choultry for Peeruur Devendra Kula Vellala was constructed employing the very same workers who constructed the temple. The temple as well as the choultry was constructed by the same group of workers. The emblem of fish depicted in the Devendra Kula Vellalar choultry can be found at the entrance of the tower also. The stones used in the construction of these two are also of same quality and type. Ever since the Peeruur temple was constructed, the *Paṭṭakkaarars* (legitimate or fit persons) of Devendra Kula Vellala choultry, play key role in temple affairs and are accorded prime importance in any of the functions held in the temple. In those days, the administration and management of the temple were with these people only. As time passed and as Tamil *Mallar* kings were dethroned, the authority and power of Devendra Kula Vellala also got diminished slowly. However, it is a fact that the people of this community do enjoy some rights and authority in this temple even today. The priests of Peeruur temple come to the Devendra Kula Vellala choultry on such important days as transplantation day, worshipping Indira, etc. and invite the *Paṭṭakkaarars* to enact the dramas wherein these *Paṭṭakkaarars* play the role of farm labours and the roles of deities such as Indiran, Brahman, Indirani, Saraswathi and others who perform agricultural works. The right of performing these functions has been preserved by these people even today.

It has to be borne in mind here that saint Paranjothi's *Tiruvilaiyaatal Puraanam* describes god Somasundaran, Murugan goddess Meenakshi as belonging to *Mallar* (*Pallar*) tradition. Moreover, *Paripaatal* and *Tirumurugaaruppatai* also have described Lord Murugan as a god of *Mallar* community. Two important points emerge from the analysis of this work. First, the words *Mallar* and *Pallar* refer to the people of same community (vied poem number 52 and other poems) and second, such gods as *Paṭṭimallar*, Murugan, Vinayakar, Brahma and other goddesses also belong to *Mallar* community (vied poem numbers 50, 51, 52, 54 and 59)

The point that *Pallars* are referred to as *Vellalas* has been made in two pieces of poems (58 and 59). Poem number 60 mentions that the king and agriculturalists both belong to *Mallar* community. Poem number 59 mentions that the presiding deities of places in Tamilnadu whose names end with *Palli* are of *Pallar* community.

All these poems in which the words *Pallar* and *Mallar* are attested have been taken up for analysis and discussion in this parse.

The commentators who have written commentaries and notes for this work have also mentioned that *Pallars* are none but *Mallars*. The authorities of Thiruvavadudurai Athinam have approved their conclusion and have published these remarks of the commentators in their publication of *Peeruur Puraanam*.

2.9.2 Peeruurpuraanam - 1 - Tirunaattuppatalam Poem Number - 38

It is a tradition that every piece of literary work describes the prosperous and fertile situation prevailing in the country in the section entitled *naattup patalam* which means "a section for the (description of a) country". The people of *Mallar* community alone have served as agriculturalists, warriors, commanders, ministers and also as kings. It becomes clear by going through this introductory section of any literary piece.

Agricultural Mallars

- (30) *malaipatu vayirañ cempon maruppunit tilañcan taati
alaiyiniṛ kavartu kollai yaayartam purankaṇ tannoor
vilaiyilu tamutan tuyttu meercelap palana mallar
kulaitorum paraika laarpapak kommena vetircenraaraal
palanam* - agricultural field. *kulai* - banks of river.

- (30) மலைபடு வயிரஞ் செம்பொன் மருப்புநித் திலஞ்சந் தாதி
அலையினிற் கவர்ந்து கொல்லை யாயர்தம் புறங்கண் டன்னோர்
விலையிழு தழுதந் துய்த்து மேற்செலப் பழன மன்னர்

குலைதொறும் பறைக ளார்ப்பக் கொம்மென வெதிர்சென் றாரால்

Meaning

The water current in the river which brought with it such mountainous articles as diamond, gold, elephant tusk, pearl, sandal -wood and so on, defeated the shepherd people of *mullai* (forest) region, swallowed their costly commodities like milk, butter, etc. and reached the agricultural fields owned by the people of *Mallar* community. These people of *Mallar* community welcomed the water, beating their drums, standing on both the sides of the banks of river.

Explanation

This poem states that the agriculturalists belong to *Mallar* community and they welcome the water in the river with jubilation and merriment.

2.9.3 Peeruurpuraanam - 1 - Tirunaattuppatalam - Poem Number 41

Jubilant and Able - Handed Mallars

- (31) *katuppilan tookai nallaar kaṇṇenak kayalkaḷ paaya
matuppunar kamalam puutta vaḷaneṭu vayalka ḷellaam
putuppunal paaya vookai ponkiya karunkai mallar
vetuppurum ariya laartu vinaittirat tuukka mikkaar*
- (31) கதுப்பிளந் தோகை நல்லார் கண்ணெனக் கயல்கள் பாய
மதுப்புனற் கமலம் பூத்த வளநெடு வயல்க ளெல்லாம்
புதுப்புனல் பாய வோகை பொங்கிய கருங்கை மன்னர்
வெதுப்பறும் அரிய லார்த்து வினைத்திற தூக்க மிக்கார்.

Meaning

Fish jumped and played merrily in the agricultural fields that were covered fully with fresh water from the river and with lotus flowers. The jumping of the fish in the agricultural fields looked like the beautiful eyes of women of *Mallar* community who have bulging

cheeks and flock of the hairs as black clouds. The *Mallars*, jubilant at the sight of fresh floods of water in the river, drank liquor in order to keep themselves warm and started to do agricultural works with their versatile hand enthusiastically.

2.9.4 Peeruurpuraanam - 1 - Tirunaattuppataalam - Poem Number 48

Strong Mallar

- (32) *naava lankani neer naruṇ caarrinai*
maava lankolu mallar marampatutt(u)
aava lankotta aarrukka laattiyar
meeva lankiya venmulai vittinaar

maram - the wooden block used for levelling the agricultural field. *aavalankotta* - to produce a typical sound expressing their jubilant and merry mood. *aarrukkaalaattiyar* - the women of *Mallar* community, agricultural ladies. *meva lankiya* - that which was explained above.

- (32) நாவ லங்கனி நேர்நறுஞ் சாற்றினை
 மாவ லங்கொளு மன்னர் மரம்படுத்தித் து
 ஆவ லங்கொட்ட ஆற்றுக்கா லாட்டியர்
 மேவ லங்கிய வெண்முனை வித்தினார்

Meaning

The strong and well built farmers of *Mallar* community who have eaten tasty fruits and drunk nutritious fruit juices, levelled the agricultural fields. The farm ladies of *Mallar* community sowed the germinated seeds singing auspicious songs, indicative of their jubilant mood.

2.9.5 Perurpuraanam - 1- 1 Tirunaattuppataalam - Poem Number - 61

Paṭṭiiswara Mallar undertaking Farm Works in Field at Perur

- (33) *irunaa lineliin tavaru menṇaan kuurumeer ratanaal*
oruva tuceyut tamiyu morunaalu rumaa rimalar

maruvaar piravaa neriyin vayalir rolilcey tanareel
peruvaay maiyacen nelelaam peritiinṭutaloor pukaloo

piravaa neri - Peeruur, a place near Coimbatore. *irunaali* - two measures (of paddy)

- (33) இருநா ழிநெலீந் தவரு மெண்ணான் கூறுமேற் றதனால்
 ஒருவா துசெய்த் தமிழ் மொருநா ஞருமா நிமலர்
 மருவார் பிறவா நெறியின் வயலிற் றொழில்செய் தனரேல்
 பெருவாய் மையசெந் நெலெலாம் பெரிதிண் டுதலோர் புகழோ.

Meaning

Lord Siva, who gave two measures of paddy for undertaking charitable activities and Goddess Umadevi, who accepted those two measures of paddy and who continued performing charitable activities, engaged themselves in agricultural works in the fields at Peeruur and hence there is no wonder that these paddy crops yielded bumper harvest.

Explanation

Lord Siva, a *Mallar* by birth, grew paddy crops in his fields and donated paddy for charitable activities. Even today, it is customary among the people of *Pallar* community to donate paddy for charitable deeds. According to a tradition in Tamilnadu, Lord Siva who has the habit of donating paddy for charitable deeds belongs to *Pallar* community. Moreover, people believe if the people of *Pallar* community undertake farm works in agricultural fields, the crops grow properly and yield bumper harvest since they are the descendants of Lord Siva. In this context, it has to be mentioned that in Kali temples, worship and oblations to goddess Kali are performed only after performing oblations to *Mallar*.

2.9.6 Peeruurpuraanam - 1- Tirunaattuppatalam - Poem Number 66

Pallar, feeding all beings on the earth

- (34) *paravaiyum vilankum palveeru raviyum pasiyr riira
aravinai naalum aarrum akan panai vilaivu nookki
naravunu makilcci tulla nalattaku naalaan mallar
maravinaik kuyankai yeenti valaavinar vinaiyin muuntaar
uravi - beings. kuyam - sickle.*

- (34) பறவையும் விலங்கும் பல்வேறுறவியும் பசியிற் றீர
அறவினை நாளும் ஆற்றும் அகன்பணை விளைவு நோக்கி
நறவுணு மகிழ்ச்சி துள்ள நலத்தகு நாளான் மள்ளர்
மறவினைக் குயங்கை யேந்தி வளாவினர் வினையின்
மூண்டார்

Meaning

The agricultural *Mallars* are engaged dutifully in growing food grains in their agricultural fields. They do this work every day in order to feed all the beings that survive on the earth including birds and beasts. The agricultural *Mallars*, who are in a jubilant mood after drinking liquor, go to their agricultural fields every day with sickles in their hands.

2.9.7 Peeruurppuraanam - 1 - Tirunaattuppatalam - Poem Number 69

Mallars engaged in other charities also

- (35) *poorenrum cuuti tenrum poruvilpal laram marrum
paarenrum talaiya vaakkum panpinai yutaiya saalikk(u)
uurenru molivataamoo vavvurai yolittu mennaak
kaarenru katuppa mallar kataa vitalaayinaaree*
- (35) போரென்றுஞ் சூடி தென்றும் பொருவில்பல் லறம் மற்றும்
பாரென்றும் தழைய வாக்கும் பண்பினை யுடைய சாலிக்(கு)
ஊரென்று மொழிவ தாமோ வவ்வரை யொழித்து மென்னாக்

காரென்று கடுப்ப மள்ளர் கடாவிட லாயி னாரே.

Meaning

Can we call a place which provides paddy, the vital item for the survival of all the beings on the earth, simply a town? Only after taking the food prepared with the cereals produced by the agricultur-
alists we are able to perform such other duties as war, and other activities. Hence the *Mallar* farmers of *Marutam* region prefer to call their places not simply as *uur* (a town) but as *kaar* (cloud, which fosters agriculture) and so saying they entered into the field to attend to the filed activities.

2.9.8 Peeruurppuraanam - 1 - Tirunaattuppatalam - Poem Number 70

Mallars separating straw for livestock and paddy for themselves

- (36) *munura natantu muntun tolilina mutitta puuni
pinnura natantu pintun tolilaiyaa mutittaa menru
munnurat toorram caanra mutalinaip puunik kaakkip
pinnurat toorru nellait tamakkenap pirittaar mallar
puuni - bulls, bullocks.*

- (36) முன்னுற நடந்து முந்துந் தொழிலினை முடித்த புணி
பின்னுற நடந்து பிந்துந் தொழிலையா முடித்தா மென்று
முன்னுறத் தோற்றஞ் சான்ற முதலினைப் புணிக் காக்கிப்
பின்னுறத் தோற்று நெல்லைத் தமக்கெனப் பிரித்தார் மள்ளர்.

Meaning

The primary work of ploughing the paddy field has been accomplished by the bulls which pull the plough. After the completion of this work, other works such as transplanting, weeding, protecting the crops, and harvesting were done subsequently. Since ploughing the field was the first farm activity, that too accomplished with the

help of bulls, the *Mallar* agriculturalists also allotted the stalks of the paddy crop, which appears first on the field, to the bulls and kept the paddy, which appears later, for themselves.

2.9.9 Peeruuppuraanam - 2 - Tirunakarappatalam - Poem Number 12

Mallars possessing arrow and bow

- (37) *vaaloṭu parisaikai vayan̄ku miilikal
tooloṭu tuunivir rutainta mallarkal
naaloṭu veelkatai nayakkum viirarkal
taaloṭu poor payil saalai yen̄nila*

parisai - a shield used by the warriors to protect themselves from the opponents. *miilikal* - soldiers. *tuun̄i* - a stand for keeping arrows, put up on the back of the soldiers. *naal̄* - an auspicious day. *taaloṭu* - with hard physical labour.

- (37) வாளொடு பரிசைகை வயங்கு மீளிகள்
தோளொடு தூணிவிற் றுதைந்த மன்னர்கள்
நாளொடு வேல்கதை நயக்கும் வீரர்கள்
தாளொடு போர் பயில் சாலை யெண்ணில.

Meaning

There were many training centres where strong warriors who hold sword and shield in their hands are trained in warfare. Valiant *Mallas* who have arrow-stands on their backs and strong *Mallas* who boast of their adventures in warfield are trained in warfare as well as agriculture.

2.9.10 Peeruurppuraanam - 2 - Tirunakarappatalam - Poem Number 16

Mallars who have seen too many war fields

- (38) *saṭasaṭa voḷippavuruḷ cakkara maḷuntip
puṭavikul̄i yakkaṭavu poorccakaṭa mallar*

*cuṭarirata muurn̄tupala suuriyarka ṭammul
aṭalamar kurittavarai yaiyena nikarttaar*

The poem means that the valiant *Mallars* resembled sun.

kaṭavu - that which is driven. *poorccakaṭan* - the chariots used in war. *aṭal amar*- fierce battle. *aiyena* - to approach. *puṭavi* - the earth.

- (38) சடசட வொலிப்பவருள் சக்கர மழுந்திப்
புடவி குழி யக்கடவு போர்ச்சகட மன்னர்
சுடிரித மூர்ந்துபல சூரியர்க டம்முள்
அடலமர் குறித்தவரை யையென நிகர்த்தார்.

Meaning

The valiant and experienced *Mallar* soldiers, riding on the chariots, go to the battle field, making impressions of the wheels of their chariots on the earth and this sight appeared as though thousands of suns were riding on the chariots to go to the battle field.

2.9.11 Peeruurppuraanam - 2 - Tirunakarappatalam - Poem Number 68

Pallars host dinners and offer gifts to guests

- (39) *varuntiya veenil varupunar ketiru mallarin manamakil̄nta
tutta
viruntetir koṇṭu malarmukat tinimai viraaviya kul̄irmoli
koṭuttut
tiruntaru cuvaiyinaal vakai yun̄ṭi teekkeri taranani yuut̄tip
poruntiya tiruvir̄ kiyaivana p̄ravum pukan̄ralik kunarava
nevarum*

- (39) வருந்திய வேனில் வருபுனற் கெதிரு மன்னரின் மனமகிழ்ந்துடுத்த
விருந்தெதிர் கொண்டு மலர்முகத் தினிமை விராலிய குளிர்மொழி
கொடுத்துத்
திருந்துறு சுவையி னால்வகை யுண்டி தெக்கறி தரநனி யூட்டிப்
பொருந்திய திருவிற் கியைவன பிறவும் புகன்றளிக் குநரவ
ணைவரும்

Meaning

The *Mallars* delight at the sight of water when there is usually drought during summer. So also, they delight at the sight of guests and offer them delicious food sufficiently until their stomachs get filled up and they belch. Moreover, speaking pleasant words to the guests, they offer gifts also according to their status and ability.

Explanation

Just as water, the most indispensable item in agriculture, is awaited anxiously, so also guests are awaited anxiously. They are extended a warm welcome and offered delicious food by the *Mallars*.

2.9.12 Peeruurppuraanam - Kaavalan Valipatu patalam Poem Number 15

Army Composed of Lord Vishnu's Mallars

(40) *tollai yulakam poor retukkuñ coomaak kantar tamaittaalin
nalla makavum santaanat totarpu minitu nalkuvaar
mallar rikirip patai maalkai valankinaarai yaruccippin
alla liriya perum pooka makilam viyappa valippaaraal.*

tikiri - a battle field implement resembling toothed wheel. *iriya* - to spoil. *maal* - the people *Mallar* or Lord Vishnu. *mallar rikirippatai* - the army composed of *Mallars*.

(40) தொல்லை யுலகம் போற் றெடுக்குஞ் சோமாக் கந்தர் தமைத்தாழின்
நல்ல மகவுஞ் சந்தானத் தொடர்பு மினிது நல்குவார்
மல்லற் றிகிரிப் படைமால்கை வழங்கி னாரை யருச்சிப்பின்
அல்ல விரியப் பெரும் போக மகிலம் வியப்ப வளிப்பாரால்.

Meaning

If the people of this earth who suffer a lot, offer worships to Lord Somaskanda, they will be relieved of their sufferings, bestowed with virtuous children and also with wealth. If, they worship Lord Vishnu, the commander of *Mallar* soldiers who have specialised in

using the instrument which resembles toothed-wheel they will be bestowed with all types of entertainments.

2.9.13 Peeruurppuraanam - 10 - Tenkayilaayap patalam Poem Number 60

Mallilai Leaves Used in the Making of Garland for Mallar

(41) *vellilum culliyum villamum illamum
kalliva raankalun katamaru veenkaiyum
mallilai yaaramu malarcori naakamum
nallinarp polil pala nattaivayi noruvinan*

(41) வெள்ளிலுஞ் சுள்ளியும் வில்லமு மில்லமும்
கள்ளிவ ராண்களுங் கதமறு வேங்கையு
மள்ளிலை யாரமு மலர்சொரி நாகமும்
நள்ளினர்ப் பொழில்பல நடைவயி னொருவினன்.

Meaning

They went fast across the forest which was full of several types of trees, bushes and plants and one among the plants was *mallilai*, the leaves of which adorn *Malla*, the Lord of Kailash.

2.9.14 Peeruurppuraanam - 14 - Marutavaraippatalam Poem Number - 82

Mallars wearing garland of Tumpai

(42) *vempu pasikkan melintavar veyya naruncutai kanthenap
pampai malinta parantalaip paatamar munpu kitaittitaat
tumpai malaittelu mallarkal suulnetun kaalamum vaalkenat
tampara maamirai yoorkalaic caarrinar poorkal totankinaar.*

veyya - coveted. *paatu* - place. *mallar* - *Pallar*. *tumpai* - a kind of flower white in colour white dead nettle and wearing the garland of this flower is supposed to bring success in war. The *mallar* soldiers used to wear it to achieve success in battle. *parantalai* - battle field. *iraiyoor* - the chiefs of *Mallars*, kings.

- (42) வெம்பு பசிக்கண் மெலிந்தவர் வெய்ய நறுஞ்சதை கண்டெனப்
பம்பை மலிந்த பறந்தலைப் பாடமர் முன்பு கிடைத்திடாத் தும்பை
மலைத்தெழு மன்னர்கள் சூழ்நெடுங் காலமும் வாழ்கெனத்
தம்பர மாமிறை யோர்களைச் சாற்றினர் போர்கள் தொடங்கினார்.

Meaning

The war-starved *Mallar* soldiers got into the battle field, wearing garlands made up of *tumpai* flower and praised their commanders for giving them a chance to get into the battle field. The *Mallar* soldiers got into the trumpet-shouting battle field and clashed with the opponents with great enthusiasm just like a hungry person who starts to eat enthusiastically.

2.9.15 Peerurppuraanam - 14 - Marutavaraipatalam - Poem Number 90

Legs and shoulders of Mallars that were cut

- (43) *eñku mutainta polancaka ñeñku mulanta kataakkari*
eñku mañinta vayappari yeñku mañankiya mallarkal
eñkun tuñinta tiñintatoo ñeñkun tuminta nimirtataal
eñkan kurainta muñittalai yeñkun kuraikku neyt toornati.

polam - beauty, gold. *tumilnta* - without. *neyttoor* - blood.

- (43) எங்கு முடைந்த பொலஞ்சக டெங்கு முலந்த கடாக்கரி
எங்கு மடிந்த வயப்பரி யெங்கு மடங்கிய மன்னர்கள்
எங்குந் துணிந்த திணிந்தோ ளெங்குந் துமிந்த நிமிர்த்ததாள்
எங்கங் குறைந்த முடித்தலை யெங்குங் குரைக்குநெய்த் தோர்நதி.

Meaning

The scene at the battle field was quite disastrous. Wherever one may look at, he will find the broken, golden chariots, dead elephants, dead horses capable of moving very fast, and the heads, arms and legs of *Mallars* that were cut in the battle. Moreover, blood flooded like water in the battle field.

2.9.16 Peerurppuraanam - 15- Sumati Gatiperu Patalam Poem Number 6

Mallar Siva, the Presiding Deity of Mallikarjunam

- (44) *malli kaarccuna maalvarai naayakan*
pullam vaarkoti yeerrip puvitolac
cellu nalla tiruvila vinvalam
elliyum paka luntolu teettunaal.

pullam - bull, the vehicle of Lord Siva. *elli* - night. *mallikaarcunam* - a place where Nandi, Lord Siva's mount, worshipped Lord Siva. This place has been attested by three of *Nayanmars*. *maalvarai naayakan* - Lord Siva, the possessor of *Mallar* hills.

- (44) மல்லி கார்ச்சுன மால்வரை நாயகன்
புல்லம் வாரகொடி யேற்றிப் புலிதொழச்
செல்லு நல்ல திருவிழ வின்வளம்
எல்லி யும்பக லுந்தொழு தேத்துநாள்.

Meaning

In the festival for Lord Siva, the presiding deity of Mallikarjunam that is celebrated after hoisting the flag inscribed with the emblem of bull, the vehicle of Lord Siva, people take part in thousands and worship him day and night.

Explanation

Here, the word Mallikaarjunan refers to Lord Siva. The names Mallinathar, Malliswarar, Malleeswarar and so on are attributed to Lord Siva, since he is a descendent of *Mallar* community.

2.9.17 Peerurppuraanam - 15 - Sumati Gatiperu Patalam - Poem Number 54

The Chastity of Mallar

- (45) *varuñamu molukkamu mallar karpotum*
oruvian panaiccekut tulappi riinkumun

*maruvina minnunam maattu laarinum
veruvuru kolaippali meevār paalatoo
mallar karpu.....*

..... getting into contact

mallar karpu - the chaatity of *mallar*; since the concept of chastity originated for the first time from the people of *Mallar* of *Marutam* region it is termed as the chastity of *mallars*. *oruvi* - having separated. *cekuttu* - having killed. *uluppil* - that which is free from demerits. *meevutal* - getting into contact.

(45) வருணமு மொழுக்கமு மல்லற் கற்பொடும்
ஒருவியன் பனைச்செகுத் துலப்பி நீங்குமன்
மருவின மின்னும் மாட்டு ளாரினும்
வெருவுறு கொலைப்பழி மேவற் பாலதோ.

Meaning

We adhered to *Mallar* tradition, culture and chastity. Eliminating the wrong doers, we fought against evil forces successfully. Even though there are many evil persons within us, won't ill-fame and notoriety be ascribed to us if we try to eliminate them also?

2.9.18 Peeruurppuraanam - 18 - Indiran Saapamtiirtta Patalam - Poem Number 20

Devendran, the Kin of Mallar

(46) *kallakan turutta palvii kamalanarum panniir niilal
ullakan tuuya vanpa rurupaṇi yiyarra navakun
tulliya marimaa nankait tunaivanai yumaiyaaloṭu
mallilaik kulisa veerkai yamaranan paarat taalṇāan.*

kal - honey. *akam turutta* - filled with. *vii* - flower. *pani* - service. *kulisam* - vajrayudam, an arm used by Devendran. *tunaivan* - Lord Siva. *mallilaik kulisa veerkai yamaran* - here it refers to Devendra, Lord Siva, goddess Parati and Devendra all belonging to the *Mallar* community.

(46) கள்ளகந் துறுத்த பல்வீ கமழ்நறும் பன்னீர் நீழல்
உள்ளகந் தூய வன்ப ருறுபணி யியற்ற னவகுந்
துள்ளிய மறிமா னங்கைத் துணைவனை யுமையா ளோடு
மள்ளிலைக் குலிச வேற்கை யமரனன் பாரத் தாழ்ந்தான்.

Meaning

Indiran, the kin of the people of *Mallar* community, offered worships to Lord Siva and goddess Umadevi, who also belong to *Mallar* community, by offering honey-spilling flowers and sweet smelling rose water.

2.9.19 Peeruurppuraanam - 18 - Karikaar Cholan Kolaip pali Tiirtta Patalam - Poem Number 15

Karikaar Cholan Hunting in the Company of Mallars

(47) *maṭaiva yirkkula menku meenkina maṭu pampai yisaittana
taṭai paṭuttular naayku raittana caarntu mallar telittanar
miṭai valaittiraḷ cuulṇta cuulal virantu maanpala viintana
aṭaiya larkkuru meera naanpala vaali yaali yaṭarttanan.*

maṭai - joints. *vayir* - a type of trumpet. *miṭai* - close - knit. *virantu* - being caught. *aṭaiyaḷar* - opponents. *urum* - thunder. *vaali* - arrow. *yaali* - a wild animal. .

The phrase *caarnta mallar* refers to the soldiers who are also the kith and kin of the king who accompanied him to the forest for hunting.

(47) மடைவ யிர்க்குல மெங்கு மேங்கின மாடு பம்பை யிசைத்தன
தடை படுத்துளர் நாய்கு ரைத்தன சார்ந்து மள்ளர் தெழித்தனர்
மிடைவ லைத்திரள் துழ்ந்த துழல் விற்றது மான்பல வீந்தன
அடைய லர்க்குரு மேற னான்பல வாளி யாளி யடர்த்தனன்.

Meaning

Wind instruments that have a number of joints were blown. Drums were beaten. Hounds barked, chasing the animals. The *Mallar* soldiers who are also the kith and kin of Karikar Chola king, accom-

panying the king for hunting shouted loudly. Many deers were caught trapped in the nets that were knit very closely. Several *yaalis* (a wild animal resembling tiger that lived in those days and now extinct.) were killed by the arrows from the bow of Karikar Cholan who was a nightmare for his opponents.

2.9.20 Peeruurppuraanam - 19 - Palluppataalam - Poem Number 24

Pallar playing divine game

(48) *uyarntavun taamee yilintavun taame yenamarai yoolamit
turaikkum
viyantatam ceykai yirantanu lonru veetiya naaki mun
kaattip
payantaru miraivar marratun kaattap pallanaayt tiruvilai
yaattal
nayanta puum panaiyin vinaiceya vanpar nannumu
nannina rammaa.*

nayanta - that which was desired by everyone. *puumpapai* - beautiful agricultural fields. *tolilaavatu* - such agricultural activities as ploughing, levelling, manuring, transplanting, weeding, watering, harvesting and so on. *anpar* - Sundarar, an ardent devotee of Lord Siva.

(48) உயர்ந்தவுந் தாமே யிழிந்தவுந் தாமே யெனமறை யோலமிட்
டுரைக்கும்
வியந்ததஞ் செய்கை யிரண்டனு ளொன்று வேதிய னாகிமுன்
காட்டிப்
பயந்தரு மிறைவர் மற்றதுங் காட்டப் பள்ளனாய்த் திருவிளை
யாட்டல் ந ய ந் த பூ ம்
பணையின் வினைசெய வன்பர் நண்ணுமு
னண்ணின ரம்மா.

Meaning

Vedas mention that the god is the performer of both the activities, namely, good and evil. The good activities of god got mani-

festated earlier when He took birth as a Brahmin. God *Siva* who wanted to manifest his evil activities took birth as a *Mallar* and started to work in agricultural field even before the devotee by name Sundarar came.

Explanation

Sundarar, one of the 64 *naayanmaars*, belongs to 7 - 8 century. During his period there was no such community as *Pallar* in Tamilnadu. It was only during the 14 - 15 century A.D. that the power of the Tamil kings started to decline and later they were completely dethroned. During this period, the community name *Mallar* slowly got changed into *Pallar*. Kacciyappa Munivar, the author of *Peeruurppuraanam*, belongs to 18th century. The poems composed by Kacciyappa Munivar, have both the words *Mallar* and *Pallar* and both of them have been used synonymously. Poem number 28 of this section, discussed here, is an evidence for this statement. In the first two sections (*pataalam*) of the work, namely, 1. *Tirunaattuppataalam* (section on the description about the country) and 2. *Tirunakarappataalam* (section on the description about the town) and in other sections, the author portrays the people of *Mallar* community as a group of dignified agriculturists, warriors and kings but in this section they are portrayed as evil people. This is an example of the paradox in his conception about the *Mallar* people. Probably due to political pressure, the author might have created this paradoxical thought. Because, it was during this period that the *Mallars* were degraded by the composition of such literary works as *Palleesal* and their names have been changed as *Pallar* from *Mallar*. Moreover, they were criticised and mocked as war-time slaves. The author of this work is very well aware of the fact that god Somasundaram, goddess Meenakshi, god Murugan and other were described as belonging to *Mallar* community in saint Paranjothi's *Tiruvilaiyaatar puraanam*. Further, he knows it clearly that Sangam classics such as *Paripaatal*, *Tirumurugaarruppaṭai*, etc. also discuss god Murugan,

and god Tirumaal as *Mallars*. In spite of knowing all these descriptions, the author of *Peeruurppuraanam* has described *Mallars* as evil people. This should have been done obliging to the political pressure exerted upon him at that time.

Tiruvilaiyaatar puraanam mentions that the Pandiyan king, god Somasundara Devendran, god Murugan and others belong to *Mallar* community. They have been glorified, and made as heroes of literary works. Due to some change that has taken place in the country, later on, during 18th century, they might have been described as people of lower status, by such poets as Kacciyappa Sivachariyar. We have to probe the reasons that caused such a drastic change in our society.

In order to undermine the importance and fame of a particular community, it is customary among the people to mock at it and to ascribe evil qualities on it. This practice is found to be prevalent throughout the history of mankind. During the religious renaissance period of 8th and 9th centuries, Jain and Buddhist religions were severely criticised and mocked at in order to laud the Saivite and Vaishnavite sects of Hindu religion. This is a fact arrived at after a careful scrutiny of the social history of the Tamils. In modern times also, we find the prevalence of such practice as insulting and dishonouring other castes in order to honour one's own caste. On similar grounds only, the *Mallars*, hitherto honoured as belonging to valiant tradition, agricultural family, and custodians of all the beings on the earth, lost their dignity gradually and were driven to the lowest strata of the society by the people of other communities.

2.9.21 Peeruurppurzaanam - 19 - Paalluppatalam - Poem Number 25

Costumes of Pattisvarap Pallar

(49) *puliyatan kaluvaak kaalaka vutaiyaayp poliya naal
vaaykkari yurivai*

*olimayi rnuurra pataamena vayanka voliccatai talaic
curraay milira
valiyarit tuvakkup pakkarai yaakaa vaalaraa vatan kayi
raakak
kalikelu maraiyaa kamankala laakak kanñutal pallanaa
talumee*

atal - shoulder. *kaalakam* - black dress. *naalvaay* - hanging chin. *urivai* - skin. *mayir nuurra pataam* - woollen cloth. *talaiccurru* - turban. *arittuvakku* - lion's hide. *pakkarai* - loins. *kayiru* - loin thread. *kalal* - footwear. *kanñutal* - appealing to the eye.

(49) புலியதன் கழுவாக் காழக வுடையாய்ப் பொலியநால் வாய்க்கரி
யுரிவை
ஒலிமயிர் நூற்ற படாமென வயங்க வொளரிச் சடை தலைச்
சுற்றாய் மிளிர
வலியரித் துவக்குப் பக்கறை யாக வாளரா வதன்கயி றாகக்
கலிகெழு மறையா கமங்கழ லாகக் கண்ணுதல் பள்ளனா தலுமே.

Meaning

Lord Siva dressed himself as a handsome *Pallan* by wearing the black and dirty hide of tiger, covering his bust with the hide of an elephant in which its chin is hanging, keeping the plaits of his hair like a turban around his head, putting on the lion's hide as his loin, and keeping the *vedahamas* as his footwear.

Explanation

God Siva attiring himself as a *Pallan* is a story fabricated during 18th century. History has made it clear that god Siva belongs to *Mallar/Pallar* community.

2.9.22 Peeruurppuraanam - 19 - Palluppatalam - Poem Number 26

Paccai Nayakip Palli Working in the Field

- (50) *pattinaa yakartam mitampiri yaata paccainaa yakipalli*
yaaki
muttilaa talali nantana rukku muuriyaa nuunkalee yuunaa
vattumvaa rilutee yariyalaa vanka nalittitu munavelaa
munavaa
vittunaa yakarkait talaikkalat tuutti yelil vayal vinaiceyvaa
ninraal.

palli - the feminine gender form of *Pallar*. *vaar ilutu* - ghee.

- (50) பட்டிநா யகர்தம் மிடம்பிரி யாத பச்சைநா யகிபள்ளி யாகி
 முட்டிலா தழலி னந்தண ருக்கு மூரியா னூன்களே யுனா
 வட்டும்வா ரிழுதே யரியலா வங்க ணளித்திடு முணவெலா
 முணவா
 விட்டுநா யகர்கைத் தலைக்கலத் தூட்டி யெழில்வயல்
 வினைசெய்வா னின்றாள்.

Meaning

Paccai Naayaki, the wife of *Pattimalla*, who never parts away from the left side of her husband, got herself changed like a *Palli*, a lady of *Pallar* caste, fed her husband with the flesh of animal offered by the Brahmins during the performance of *yaga*, and started towards the beautiful agricultural fields in order to do farm works.

2.9.23 Peeruurppuraanam - 19 - Palluppatalam - Poem Number 27

Gods Vinayaka and Muruga, the Palla children, Playing with Fish and Tortoise in the Field

- (51) *katalitait tulapak kamaṭamun piṭitta kayamukak kaṭavulu*
miinin
taṭamulaic cuvaip paal parukiya maniveer caamiyum

pallanar ciraaraay
iṭanakal vayalir kamaṭamu miinu meṭuttetut tirumpanaip
purattut
tiṭariṭat turuttik kurukuru naṭantu ciruvilai yaattayarn
tanaraal

kamaṭam - tortoise. *kayamukakkaṭavul* - god Vinayaka. *miinin* - goddess Meenakshi's. *maniveer caami* - god Muruga. *panai* - agricultural field. *ayarntanar* - they did.

- (51) கடலிடைத் துளபக் கமடமுன் பிடித்த கயமுகக் கடவுளு மீனின்
 தடமுலைச் சுவைப்பால் பருகிய மணிவேற் சாமியும் பள்ளநற்
 சிறாராய்
 இடனகல் வயலிற் கமடமு மீனூ மெடுத்தெடுத்த திரும்பணைப்
 புறத்துத்
 திடரிடத் துறுத்திக் குறுகுறு நடந்து சிறுவிளை யாட்டயர்ந்
 தனரால்.

Meaning

God Vinayaka who had earlier caught hold of his tortoise - guised uncle, god Vishnu and handed over to Kailashappallar, namely god Siva, and god Muruga who was breast - fed by goddess Meenakshi *Pallatti* of Madurai were born as the sons of *Pallars* and were playing mischievous games by catching and throwing away the fish and tortoises in the large agricultural fields.

2.9.24 Peeruurppuraanam - 19 - Palluppatalam - Poem Number 28

Indira, Brahma, Vishnu and others doing service as Mallars

- (52) *indiran pirama naaraṇan mutalaa mimaiyavar nukamala*
meeli
ventirar koluvaar kayiru kool pakatu vittunaa ranaittumaa
yanku
vantanar payila vankana naata reevalcey mallaraay viravi
munturum pattip pallanai yaṭuttu molivali vinaitotanki naraal

alam - plough. *kool* - yoke. *pakatu* - bullock, buffalo. *molivali* - according to the instructions.

- (52) இந்திரன் பிரம னாரணன் முதலா மிமையவர் நுகமல மேழி
வெந்திறற் கொழுவார் கயிறுகோல் பகடு வித்துநா றனைத்துமா
யங்கு
வந்தனர் பயில வன்கண் நாத ரேவல்செய் மள்ளராய் விரவி
முந்துறும் பட்டிப் பள்ளனை யடுத்து மொழிவழி வினை
தொடங் கினரால்

Meaning

Gods Brahma, Vishnu, Indira and others came to the agricultural field carrying ploughs, ploughshares, yokes, ropes, bullocks, seeds, seedlings and other paraphernalia required for agricultural activities. The attendants on gods served as *Malla* menials and obeyed the instructions and orders of Lord Siva who is a *Palla*.

Explanation

It has to be noted that the author has used the words *Malla* and *Palla* in this poem synonymously and both the words refer to the people of the same community.

2.9.25 Peeruurppuraanam - 19 - Palluppatalam - Poem Number 29

God Siva and other gods and their attendants becoming Pallars and taking to agricultural works

- (53) ulukuna rorupaal ulutascee ralunta vonpunal paayttuna rorupaan
muluvarap paruku ciikkuna rorupaan moymaran patukkuna rorupaar
celumanip pakatu puuttuvit tooppic ceripunan manñuna rorupaal
vilumiya naaru vaarkkuna rorupaalvittuna rorupura maanaar.

varappu aruki - near the raised edge of the field. *kan̄ku* - same meaning as the previous one. *manip pakatu* - bullock decorated with beads. *oppi* - having stuck. *panñunar* - those who cleanse. *naaru* - seedlings. *vaarkkatal* - transplanting. *vittutal* - sowing the seeds.

- (53) உழுகுந ரொருபா லுழதசே றமுந்த வொண்புனல் பாய்த்துந
ரொருபான்
முழுவரப் பருகு சீக்குந ரொருபான் மொய்மரம் படுக்குந
ரொருபாற்
செழுமணிப் பகடு பூட்டுவிட் டோப்பிச் செறிபுனன் மண்ணுந
ரொருபால்
விழுமிய நாறு வார்க்குந ரொருபால்வித்துந ரொருபுற
மானார்

Meaning

Gods and their attendants who came to serve as *Mallars* to *Pattippallar*, the god Siva, were doing all sorts of agricultural works. Some of them were ploughing in the fields in one corner, still some others were cutting and shaping the edges of the fields in one corner while a few others were sowing the seeds in some other corner, few others were removing the ploughs and arranging in one corner and yet few others were taking the bullocks away from the plough and were washing them in some other corner. Thus the field was busy and bustling with farm activities.

2.6.26 Peeruurppuraanam - 19 - Pallup Patalam - Poem Number 30

Goddesses Lakshmi, Saraswathi, Indirani and others becoming Palla Women and helping Paccaippalli in transplantation

- (54) tirumakal vaani sasimuta laana deeviyar palliyaraaki
irukaiyi lan̄inta kurukinan telippa vittitai varunta vaar ceviiy
maruviya tootu naalavaar kuuntan malkiya tool̄inviiñ talaiya
urukelu paccai p palliyoo tayarntit̄ t̄on̄muti naarun̄at̄ tanaraal.

sasi - Indirani, Indira's wife. *vaani* - goddess Saraswathi. *kuruku inam* - bangles. *telippa* - to sound. *ittit̄ai* - thin waist. *naala* - to hang. *ayarntittu* - having become tired.

- (54) திருமகள் வாணி சசிமுத லான தேவியர் பள்ளிய ராகி
இருகையி லணிந்த குருகினந் தெழிப்ப விட்டிடை வருந்தவார்
செவியின்

மருவிய தோடு நாலவார் கூந்தன் மல்கிய தோளின் வீழ்ந் தலைய
உருகெழு பச்சைப் பள்ளியோ டயர்ந்திட் டொண்முடி நாறுநட் டனரால்

Meaning

Goddess Lakshmi, Saraswathi, Indirani and others took incarnations as women of *Pallar* caste and assisted goddess Uma who was in the form of *Paccaippalli* in transplanting the seedlings and became tired. When the women were at their works, the bangles produced tinkling sounds, their thin waists pained and their lengthy flock of hairs fell on their shoulders and swayed here and there.

2.9.27 Peeruurppuraanam - 19 - Pallup Patalam - Poem Number 34

Sundarar enquiring about agriculture with Pallar

- (55) *araavani satilap pallanaar toola ratukkavant amaiyari*
yaar poor
paaraamukat tinaraayp pallikal pallar tammoṭum
payinrirunt tolilin
uraavuniirp paṇaiyi nulitara nookki yurap paṇin
teluntoo lamaiyaal
viraaviya vanpar makilccimik kilaippa viyappoṭu
masatiya tuvaraal.

satilam - plait of hair. *atukka* - to come closer. *paaraamukam* - negligence. *niirppanai* - watered agricultural field. *ulitaral* - changing. *asatiyaatutal* - enquiring about one's health.

- (55) அராவணி சடிலப் பள்ளனார் தோழ ரடுக்கவந் தமையறி
யார்போற்
பாராமுகத் தினராய்ப் பள்ளிகள் பள்ளர் தம்மொடும்
பயின்றிருந் தொழிலின்
உராவுநீர்ப் பணையி னுழிதர னோக்கி யுறப்பணிந்
தெழுந்துதோ ழமையால்
விராவிய வன்பர் மகிழ்ச்சிமீக் கிளைப்ப வியப்பொடு
மசதிய டுவரால்.

Meaning

Lord Siva, the *Palla* who wears snake in his plait, neglected Sundarar, an ardent devotee of god, and concentrated on agricultural works along with the other men (gods and their attendants) and women (goddesses) of *Mallar* community. To draw the attention of god Siva, Sundarar fell at his feet and worshipped him and enquired with the god about his agricultural profession.

2.9.28 Peeruurppuraanam - 19 - Pallup Patalam - Poem Number 25

Gods, Kings, Business Men and Agriculturalists are all Pallars

- (56) *maraiyava narasan cettitan raatai vayankunuur cuuttiran*
puvanam
paraitaru nalla sankaran veetan paṇi sivan vilankumuk
kaṇakkan
araiceyam patṭa nakamatu purattee kaaliyaat taravamaa
ritaiyan
paraiyanu munna raananii yinru pallanaa namai yaterin
teenyaan

cettitan taatai - father of God Murugan. *vayanku nuur cuuttiran* - a learned scholar. *sankaran* - one who brings happiness. *araicey* - so saying. *aravam* - noise.

- (57) மறையவ னரசன் செட்டிதன் றாதை வயங்குநூற் துத்திரன்
புவனம்
பறைதரு நல்ல சங்கரன் வேடன் பணிசிவன் விளங்குமுக
கணக்கன்
அறைசெயம் பட்ட னகமது புறத்தே காலியாட் டரவமா
ரிடையன்
பறையனு முன்ன ரானநீ யின்று பள்ளனா னமையதெரிந்
தேன்யான்.

Meaning

You are god Shankaran, whom the world praises as a person

performing the duties of to all the four social groups, namely, 1. Brahmin, 2. King, 3. Businessman and 4. Agriculturalist. Further, you came in the guise of a hunter, barber, shepherd, snake-charmer and drum-beater and you blessed those people with happiness. When I saw you in the agricultural field engaged in farm activities, I realised that you were a *Pallan* by birth.

Explanation

By the phrase *Pallanaanamai*, the author wants to mean that god *Shankaran* has proved himself to be a *Pallan* by engaging in agricultural field work. Instead of using the word *Mallan*, the author *Kacciyappar* has opted to use the word *Pallan*. It has to be remembered here that in several instances already, he has referred to the *Mallars* and *Pallars*. Moreover, it has to be borne in mind that gods, goddesses and their attendants also have become *Pallar*. In ancient days, people were classified into four groups as. 1. Brahmins, 2. Kings, 3. Businessman, and 4. Agriculturalists. It becomes clear from this poem that all these people descended from *Mallar* community.

2.9.29 Peeruurppuraanam - 19 - Palluppatalam - Poem Number 36

Pallan, the Charitable Person

(57) *iraivan vallal enappukan retutta venakkunii pallanaay*
payantaay
maraiyava naakap pallanaan ceykai vanappitu nirka nin
ranakku
niraiyuna vaalan kayamukap pillai ninaitavar kuraimutit
tunṇun
karaikeḷu veerkaip pillaiyoo cetti kalaninel vilaiippa
tinkaark kee.

vanappu - beauty. *aalam* - deadly poison. *cetti* - businessman.
payantaay - you blessed. *payappu* - blessing.

(57) இறைவன் வள்ள லெனப்புகன் நெடுத்த வெனக்குநீ பள்ளனாய்ப்
 பயந்தாய்
 மறையவ னாகப் பள்ளனாஞ் செய்கை வனப்பிது நிற்கநின்
 றனக்கு
 நிறையுண வாலங் கயமுகப் பிள்ளை நினைத்தவர் குறைமுடித்
 துண்ணுங்
 கறைகெழு வேற்கைப் பிள்ளையோ செட்டி கழனிநெல்
 விளைப்பதிங்கார்க்கே.

Meaning

I worshipped you, praising you as a god and a charitable person and accordingly you appeared before me and offered your darshan to me as a charitable *Pallan*. The profession of the *Pallars* adds beauty to that of the Brahmins. The food that you take is poison. The elephant-headed elder son of you, namely, Vinayaga *Pallan* will take food only after relieving his devotees from their difficulties. Murugappallan, the younger son belongs to business- man community. For whom are you growing the paddy crop along with these people?

Explanation

Here the word *cetti* refers to god Murugan, the *Pallar*.

2.9.30 Peeruurppuraanam - 19 - Palluppatalam - Poem Number 38

Pallars, the born agriculturalists

(58) *allatuuu moruvar caarpinaar pilaitta laṭaatenat tiruvuḷat*
tulateel
vallavaaratarkee pirantavee laalar valivali yaṭimaiyaa
yullaar
nellelaam vilavittut tarukuva ratanaa nirampuraa
tenirkunṭai yuuril
nallavee laala noruvanukkuk kalitta narṛira mullaatee poolum
saarpu - depending. *aṭaatu* - will not suit. *veelaalar* - *Pallar*,

the agriculturalists; those who do charitable deeds with the money earned through agriculture. *valivali* - traditionally. *atimai* - service. *narriram* - the heap of paddy bestowed to them.

(58) அல்லதூஉ மொருவர் சார்பினாற் பிழைத்த லாடதெனத்
திருவுளத் துளதேல்
வல்லவா றதற்கே பிறந்தவே ளாளர் வழிவழி யடிமையா
யுள்ளார்
நெல்லெலாம் விளைவித்துத் தருகுவ ரதனா னிரம்பறா
தெனிற்குண்டை யூரில்
நல்லவே ளாள னொருவனுக்குக் களித்த நற்றிற முள்ளதே
போலும்.

Meaning

If you think that depending upon someone else for the purpose of survival, though born as a *Mallar*, will not be suitable and appropriate for you, the *Pallars*, your descendants who are born to work as agriculturalists will work in the agricultural fields and give you as much paddy as you need. If you are not satisfied with this statement, you may verify this with the heap of paddy, donated to a noble *Pallar* settled at *Kundaiyur*.

Explanation

The people working as agriculturalists in the paddy fields are *Pallars*. They are referred to as *Vellalas*. They are the descendants of god Siva, a *Pallar*. They are the people devoted and serving him by tradition. (This statement implies that all others who took to agriculture are new-comers to the profession; they are not the traditional agriculturalists).

In this poem, Kacciyappa Munivar, the author of this literary work, describes *Pallars* as the *Vellalas* who were born to do agriculture. *Vellalas* are the *Pallars*. In spite of the changing political and social scenario, Kacciyappar makes one clear-cut and categorical statement that *Pallars* (*Vellalas*) are born to do agricultural works and they are of the tradition of worshipping god Siva.

2.9.31 Peeruurppuraanam - 19 - Palluppatalam - Poem Number 39

Blessing the Pallar Wmen of Peeruur after Blessing the Pallar Women of Other Places

(59) araappalli yaarkarulu neemip palli
yarappalli yakattiyaan palli yaanra
ciraappalli nani palli cempon palli
tirukkaattup pallikara viiran kaattul
ooraappalli makeendrap palli nanmai
yurra cirap palliyitaip palli yellaa
maraappalli yillaama laantu kanthoo
vayarpeeruurp pallikalai yaalaa ninriir.

iraiviyar - goddesses. *neemipalli* - a place name. *araappalli* - the palli which is hated; dislike.

(59) அராப்பள்ளி யாற்கருளு நேமிப் பள்ளி
யறப்பள்ளி யகத்தியான் பள்ளி யான்ற
சிராப்பள்ளி நனிபள்ளி செம்பொன் பள்ளி
திருக்காட்டுப் பள்ளிகர வீரங் காட்டுள்
ஓராப்பள்ளி மகேந்திரப் பள்ளி நன்மை
யுற்ற சிறப் பள்ளியிடைப் பள்ளி யெல்லா
மராப்பள்ளி யில்லாம லாண்டு கண்டோ
வயற்பேருர்ப் பள்ளிகளை யாளா நின்றீர்.

Meaning

The *Pallar* goddesses of *Neemipalli*, *Arappalli*, *Akattiyaan Palli*, *Cirappalli*, *Nanipalli*, *Cemponpalli*, *Tirukkaattupalli*, *Karaviinkaattullee niinkaattappalli*, and *Makendrapalli* have blessed the women of *Pallar* community. These goddesses who have the experience of blessing the *Pallar* women, without any bias, have blessed the women of *Pallar* community living in *Perur*, a place known for agriculture.

Explanation

Kacciappa Munivar makes it clear in this poem that the presiding goddesses of the places cited in this poem belong to *Mallar* community. The word *Pallippattutal* means lying the dead body on a bed made up of firewoods after offering funeral rites and then cremating the dead body (for further details refer to the commentary of *Kambaramayanam* by Vai. Mu. Gopalakrishnamachary, section *Ayodhya Kantam, Pallippatai Patalam*). From this description, it becomes clear that the place names which have the suffix-*Palli* are the places where the funeral rites for the *Mallar* kings were performed. These places where the dead *Mallar* kings were cremated, later came to be places of worship. The presiding god and goddess of these places are, therefore, none but people of *Mallar* community.

2.9.32 Peeruurppuraanam - 19 - Pallup pataalam - Poem Number 40

King and Vellala are Pallars

(60) *viṇṇin maḷai maruttiṇiun gaṅgai yuṇṭu*
viṭaiyuṇṭu paṭṭiyiṭa viṭappaar kaṇṇee
vaṇṇanēṭum payir vaḷarppa tulakai naṭṭu
malakkalaṭṭii riṭappalli valli vallal
paṇṇainaṭṭuk kalaiparrippa mirukaṇ kaappap
pasuntuḷaayp paṇṇiyoru kooṭu vaṇkun
tiṇṇiyacee yuḷanarasum veeran renroo
tiruvuḷamcey tiirulavu ceytar kenraar

viṇ - cloud. *paṭṭi* - pen. *malakkalai* - weed - like vices. *tiirita* - to weed out. *paṇṇai* - field. *kooṭu* - horn. *tiṇṇiya ceey* - god Murugan.

(60) விண்ணின்மழை மறுத்திடினுங் கங்கை யுண்டு
 விடையுண்டு பட்டியிட விடப்பாற் கண்ணே
 வண்ணநெடும் பயிர்வளர்ப்ப துலகை நட்டு
 மலக்களைதி ரிடப்பள்ளி வல்லி வல்லன்
 பண்ணைநட்டுக் களைபறிப்ப மிருகங் காப்பப்

பசுந்துழாய் பன்றியொரு கோடு வாங்குந்
 திண்ணியசே யுளனரசும் வேறன் றென்றோ
 திருவுளம்செய் திருழவு செய்தற் கென்றார்.

Meaning

Even if the clouds fail to bring forth rain, since you have the river Gangas on your head, your country will prosper. You have your mount, the bullock, to keep in the pen. To your left is *Pallar* goddess Marakatavalli who takes care of all the beings on the earth by growing crops and also she weeds out the vices from them. To take care of the agricultural activities and to protect the animals you have your valiant son, god Murugan. To show to the world that kings and agriculturalists are not different; and they all belong to one and the same community, namely, *Pallar*, you have opted to take to agricultural profession.

Explanation

The suffix-*Valli* is added to the names of women of *Mallar* community. Note that the goddess Marakatappalli has been referred to as Marakatavalli.

This poem emphasises that kings and agriculturalists do not belong to two different communities. They both belong to one and the same community, namely, *Pallar*. Here, the person referred to as king is god Pattippallar of Perur.

The meaning given by the Tamil Nigandus to the word *Mallar* is 'one who is valiant' (*tiṇṇiyan*). It has to be noted here that god Muruga has been attributed as a valiant son of god Siva (*tiṇṇiya ceey*).

2.9.33 Peeruurppuraanam - 19 - Pallup Patalam - Poem Number 41

Even if we, the Pallars, do agricultural works

- (61) *veēlaala nenanammai yaṭutta toolan
viyanetumpanṇaiyirpalla naaki ninru
taalaanmai yiyarritinum vittup pookaan
ranakkuvappac ceytumenat tampiraanaar
keēlaaki vinaipurintaa ruṭanku pootak
kilarmaniniil varappeeric cenru cempon
toolaata maṇikolikkum kaañciyaatic
cutarmanikkoo yilirpukuntaar toola rootum.*

veēlaalan - a man of *Pallar* caste. *toolan* - Sundarar, one of the 64 devotees of god Siva. *taalaanmai* - hard work. *keel* - kith and kin. *uṭanku poota* - to accompany. *toolaata* - unperforated. *kaañci* - the river Noyyal.

- (61) வேளாள நெனம்மை யடுத்த தோழன்
வியனெடும்பண் ணையிற்பள்ள னாகி நின்று
தாளாண்மை யியற்றிடினும் விட்டுப் போகான்
றனக்குவப்பச் செய்துமெனத் தம்பி ரானார்
கேளாகி வினைபுரிந்தா ருடங்கு போதக்
கிளர்மணிநீள் வரப்பேறிச் சென்று செம்பொன்
தோளாத மணிகொழிக்குங் காஞ்சி யாடிச்
சுடர்மணிக்கோ யிலிற்புகுந்தார் தோழ ரோடும்

Meaning

He says that he won't abandon us even if we toil in the beautiful and large agricultural fields. Therefore, the men and women of *Pallar* community who are determined to please him walked on the lengthy edges of paddy fields, bathed in the fertile river Kanchi and entered into the temple along with Sundarar.

Explanation

It has to be noted here that the persons who worked along with

god Siva, namely, the gods, goddesses and their attendants are his descendants and they all belong to *Mallar* community.

2.9.34 Peeruurppallu - 19 - Pallup Patalam - Poem Number 69

God Siva, performing eternal dance is a Pallar

- (62) *pooti yampalat taatuvaar pallanaayp pukuntu
kooti laatatan toolarkkuk kolumporu laankaay
kiitu menravaa riintatu terittunar cuutan
ootu tillaiyan taṇarvali paṭalini yuraippaan.*
- (62) போதி யம்பலத் தாடுவார் பள்ளனாய்ப் புகுந்து
கோதி லாததந் தோழர்க்குக் கொழும்பொரு ளாங்காய்
கீது மென்றவா நீந்தது தெரித்துநற் சூதன்
ஓது தில்லையந் தணர்வழி படலினி யுரைப்பான்.

Meaning

Suutamunivar said that so far he described these things since god Siva, the performer of eternal dance at Pootiambalam is a *Pallar* and since Sundarar is a close friend of god Siva, we donated him the agricultural produce. Later he proceeded to describe the worship offered by the Brahmins of Chidambaram.

Note

This piece of literature has been adapted from a Sanskrit- based text. It has to be studied in detail how the *Mallars* have been described in the Sanskrit tradition. They, being the source texts, could offer further material for study.

2.10 Scholars who claim Pallars are Mallars

2.10.1 M. Srinivasa Iyengar

"Brahmins were living in the city of Kanchipuram ruled by the king Ilantiraiyan whose name has been attested in *Perumpaanaarup*

patai. By one side of his house, fishermen were residing and on the other side, business people were residing. Surrounding their houses were *Mallar* or *Pallar* (agriculturalist) and stone masons. At one corner of the town, there were the houses of shepherds (*idaiyar*) and beyond that in a remote place there were the houses of *eyinar* and their chief. Along the *Mallar* streets were the Tiruvehaa temple and the palace of the king *Ilantiraiyan*". (M. Srinivasa Iyengar, *Tamil Studies*, pp. 76)

2.10.2 Dr. Winslow Tamil - English Dictionary

The *Pallars*, currently engaged as farm workers by the landlords of Southern states, were the *Mallars* of those days. The word *Pallar* is a corrupt form of *Mallar*. (Dr. Winslow Dictionary pp. 745)

2.10.3 T. K. Veluppillai

The *Mallar* described in old Tamil literature came to be known as *Pallar* in later period. (T. K. Veluppillai, *Travancore State Manual*, 1940)

2.10.4 Dr. G. Oppert

The word *Mallar* became *Pallar* due to a change in pronunciation (Dr. G. Oppert, *Dravidians, The original Inhabitants of India*, pp. 101)

2.10.5 Linguistics Scholar Devaneyap Pavanar

The *Pallars* are the *Mallars*, the agriculturalists of *Marutam* region. (Centamil Selvi, April 1975)

2.10.6 Pandit Saveriyar

The word *Palla* is a phonetic Variant of *Malla*. Ancient *Mallars* are none but the present day *Pallars*. (N. C. Kantaiyapillai, *History of the Tamils*, pp 206)

2.10.7 C. Lakshmirathan Bharathi

The word *Pallar* refers to *Mallar*, the agricultural population of Marutam region. They are known as Devendra Kula Vellalar.

2.10.8 Census Survey of Salem District

In the census survey of Salem district for the year 1961, the monograph on the survey of a village by name Kanakkangiri it has been stated that the people referred to as *Pallar* are the *Mallar* of agricultural region. (Census of India, 1961, Vol XI, Madras Part VI, Village Survey Monograph, Kanakkangiri Village, Salem District)

2.10.9 K. R. Hanumanthan

The valiant people, described as *Mallar* in Sangam classics, are the ancestors of *Pallars* (Dr. K. R. Hanumathan, *Untouchability : A historical Study*, pp. 100).

2.10.10 A. V. Subramania Ayyar

It was only during the 17th century A. D. that a separate genre of literature by name *Pallu* emerged to describe the social life, customs and beliefs of the people engaged in agriculture. These *Pallu* works contain a number of references to Tamil literary works describing the social life of the people engaged in agricultural profession, namely, *Mallar*. They describe the services rendered by these people for the welfare of the society (A. V. Subramania Ayyar, *Tamil Studies*, Part II pp.67)

2.10.11 R. Deva Ashirwadam

This author, through his extensive studies, published in three books, namely, 1. *Pallar alla Mallar, aam Mannar* (Not *Pallar*, but *Mallar*, yes Kings), 2. *Vellalar yaar?* (Who are the *Vellalas?*) and 3. *Muuveentar yaar?* (Who are the King trio?), has established, citing several literary evidences, that the present day *Pallars* are our ancient *Mallars*. The above ten scholars discussed so far have been

quoted by scholar Deva Ashiradam in his book entitled *Pallar alla Mallar, aam Mannar* published in the year 1991.

2.10.12 Pallar and Mallar

It was only during the 15, 16 and 17th centuries that the community name *Mallar* has been changed into *Pallar*. The literary works produced in Tamil before 15th century have attested the word *Mallar* only. The Tamil works in which both the words *Mallar* and *Pallar* have been used synonymously and interchangeably have been discussed below together with the notes given by their commentators. Moreover, the authors who have made categorical statements that *Pallar* and *Mallar* and vice versa have also been taken up for description below.

2.10.13 Veeramaamunivar

Constantine Joseph Beschi, an Italian scholar, devoted to the study of Tamil language and literature, got his name changed as Veeramaamunivar. His works paved way for the renaissance of Tamil literature. One of his reputed works is *Teempaavani*. In this work, in the section on *Naattuppatalam* (section for the description of the country), in poem number 32, he describes about *Mallars*. In the commentary written by the author himself, it has been mentioned that *Pallars* are *Mallars*.

2.10.14 Kaviraakshasa Shri Kacciyappa Munivar

The work produced by him is *Peerurpppuraanam*. while describing about the community of *Pattiswarar*, he uses both the phrases *Patti mallar* and *Pattip pallar* simultaneously in several of his poems. Some poems describe him as *Patti mallar* while some other poems as *Pattip pallar*. Thus he states that *Pallar* and *Mallar* are one and the same.

2.10.15 Thiruvavadudurai Athinam

Vidhwans and Tamil scholars of Thiruvavadudurai Athinam,

namely, S. Dandapani Desikar and T. S. Meenakshisundaram Pillai, in their commentaries for *Peerurppuraanam* of Kacciyappa Munivar, have mentioned that the word *Mallar* refers to *Pallar*. This commentary has been published under the authority and approval of Thiruvavadudurai Athinam.

2.10.16 Scholars of South India Saiva Siddhanta Works Publishing Society

Harichandra Puraanam was composed by Nallur Veeraraghavak Kavirayar of 16th century. He speaks about the people belonging to *Mallar* community in his work. A commentary for this book, written by the official scholars of the Society has been published by the Society itself. In their commentaries, the team of scholars had unanimously stated that both *Mallar* and *Pallar* belong to one and the same community.

2.10.17 Mukkuutar Pallu

The name of the author of this work is not known. This work, a pioneering attempt in *Pallu* literature, belongs to 16 - 17 century. The author of this work mentions that *Pallars* are *Mallars*.

2.10.18 South India Saiva Siddhanta Works Publishing Society

Publication number 880 of this Society is *Mukkuutarpallu*. In the editorial, the publishers have stated that this work is a poetical description about agricultural women, namely, the women of *Mallar* community. Further, they say that *Pallar* and *Mallar* are one and the same.

2.10.19 Vidhwan N. Sethuraghunathan

He is the commentator of *Mukkuutarpallu*, published by the South India Saiva Siddhanta Works Publishing Society. He has worked as a Professor and Head of the Department of Tamil at Senthilkumar college, Virudhunagar. This reputed scholar in Tamil language has

observed that *Pallars* are *Mallars*. He further observes that the *Pallu* literary works are quite popular and they serve as resource material for studying the history of ancient Tamil kings, petty kings, landlords, descendants of kings and other charitable persons.

2.10.20 Palaniccamiin Immudip Patattilakiya Kumaara Visaiyagiri Veelac Cinnoovaiyan

The above person, a hunter and a landlord of Palani, composed a literary work entitled *Vaiyapurippallu*. He belongs to 17-18 century. He, in his work, has mentioned that *Pallars* are *Mallars*.

The *Pallu* literary works listed below, composed during 17 - 18 centuries, also state that the present day *Pallars* are the *Mallars* of those days.

- 2.10.21 Author of Tiruvaaruurp pallu
- 2.10.22 Author of Kurukuurp pallu
- 2.10.23 Author of Tirumalai pallu
- 2.10.24 Author of Sivasayilai
- 2.10.25 Author of Vatakarai pallu
- 2.10.26 Author Urimaip pallu
- 2.10.27 Author of Siirkaalip pallu
- 2.10.28 Author of Tillaip pallu
- 2.10.29 Author of Kannutai Amman pallu
- 2.10.30 Author of Katirai Malaip pallu
- 2.10.31 Author of Paraalai Vinaayakar pallu
- 2.10.32 Author of Tantikaik Kanakaraayan pallu
- 2.10.33 Author of Ceerruurp pallu
- 2.10.34 Author of Maantaip pallu
- 2.10.35 Author of Kuutar pallu
- 2.10.36 Author of Tiruvitaimarutuurp pallu
- 2.10.37 Author of Tanjaip pallu

- 2.10.38 Author of Tenkaasip pallu
- 2.10.39 Author of Kotumalaurp pallu
- 2.10.40 Author of Raasaip pallu
- 2.10.41 Author of Putuvaip pallu
- 2.10.42 Author of Mukuuttup pallu
- 2.10.43 Author of Mannaar Mookanap pallu
- 2.10.44 Author of Tiriccentil pallu
- 2.10.45 Author of Iiroottup pallu
- 2.10.46 Author of Senkoottup pallu
- 2.10.47 Author of Tiruniilakanan pallu
- 2.10.48 Author of Vaittiyap pallu
- 2.10.49 Author of Ceemuurp pallu
- 2.10.50 Author of Nanap pallu
- 2.10.51 Author of Tiruppuvanavaayil pallu
- 2.10.52 Author of Kurraalap pallu
- 2.10.53 Author of Pooruurp pallu
- 2.10.54 Author of Irumatilip pallu
- 2.10.55 Author of Poykaip pallu
- 2.10.56 Author of Koottuurp pallu
- 2.10.57 Author of Tirukkoottiyuurp pallu
- 2.10.58 Author of Kattimakipan pallu
- 2.10.59 Author of Sappendiran pallu
- 2.10.60 Author of Suvaaminaata puupatip pallu
- 2.10.61 Author of Cenpaka Kaalinkaraayan pallu
- 2.10.62 Author of Palani Vadiveelpallu
- 2.10.63 Author of Vinaayakar pallu
- 2.10.64 Author of Kancamip pallu

2.10.65 Tiyaakaraayakkaviraayar, the author of special introductory poem to the first edition of Mukkuutar pallu.

The authors who use the traditional word *Mallar* rejecting the later day word *Pallar* are listed below.

2.10.66 Paranjoti Munivar, the author of Tiruvilaiyaatal puraanam

2.10.67 Sivakoluntu Desikar, the author of Marutavanap puraanam

2.10.68 Ellappa Nayinaar, the author of Tiruvaaruurkkoovai

2.10.69 Cinnappa Naayakkar, the author of Palanippillaittamil

2.10.70 Puulaanantak Kaviraayar, the author of Arikeesanallur Talapuranam

2.10.71 Mahavidhwan Tiricirapuram Shri Meenakshisundaram Pillai, author of Aarurppuranam and Tiyakarajaliilai.

2.10.72 Confusion among the Historians

The list presented above makes it clear that many authors have attested the fact that *Pallars* are *Mallars*. However, the *History of Tamilnadu*, which cites evidences extensively from literature, in its chapter on Sangam Age (Politics) page number 352 mentions that there are no evidences to show that *Pallars* are *Mallars*. Further, the authored by a Committee of Experts, unwarrantedly mentions that Kongu pallars served as menials to Kongu Vellala (page 424) quoting no evidence from any source. This is not only a deplorable statement but also a foolish and ignorant statement. The change from *mallar* to *pallar* took over only during 15 - 16 centuries; the word *pallar* was non-existent prior to that period of time. The readers are requested to think over this without any bias and understand the truth. Truth cannot be changed by a group of few persons who claim to write the history. No one can eradicate literature. These literary works bear clear - cut evidences to our conclusion. Those who try to hide the truth and give a wrong picture and description in our history will

be criticised in the future, when the truth comes out. It has to be noted here that no other caste living in Tamilnadu has a glorious and continuous history for more than two thousand years as the *pallars* have. Ripe time has come to make the people of Tamilnadu to understand this truth. Cats have started to come out of the bags!

2.11 Kings of Mallar Community in Other Parts of India

2.11.1 Mallar Kings who went towards North

Tamil literature glorifies the Tamil *Mallar* Kings by stating that the Tamil Trio, namely, Chera, Chola, and Pandiya *Mallar* kings undertook dikvijaya towards north, came upto the Himalayas, won the kings ruling those regions and started to reign those countries by hoisting their flags which bore the emblems of arrow, tiger and fish respectively. At least in a few countries, these *Mallar* kings left their *mallar* representatives there itself and authorised them to rule the countries.

Literary works mention that Somasundara Mallar, the king of Pandiya country went to the Himaalaayas and won Kailash.

Literary evidences and travelogues of foreign visitors claim that Thadadakaippiraatti Pandiya Malli Meenakshi went upto Kailash after winning the kings who ruled those countries and got married at Kailash.

Another literary work by name *Patirruppattu* states that the Pandiya King Mallar Imayavaramban Nedumcheralathan went upto the Himalayas and defeated several northern kings.

Silappatikaram mentions that Cheran Cenkuttuvan, the *Mallar* king of Chera country, went towards the north, won the kings there and brought stones on the heads of Kanaga Vijayas whom he defeated and with those stones he erected a temple for Kannagi.

Kalingattupparani states that the Chola kings marched upto

Kalingam.

A Chola *mallar* king who went upto the river *Ganges* defeating all the kings *en route* got his name changed as *Gangai Konda Cholan*.

2.11.2 Mallars in North Indian Literature and History

Literary works in Tamil language mention that the Tamil *Mallar* kings fed the Kauravas and Pandavas during the battle between these two groups.

Vyasa's Mahabharata mentions that when Drutarashtra performed rajasuya yaga, Chera, Chola and Pandiya mallars was present at the site where the yaga were performed.

Such north Indian literary works as Ramayana of Valmiki, Maha Bharata of Vyasa, Hari Vamsa, Bruhatsamhita, Lalitavishwatara and so on produced in Sanskrit language speak about the countries ruled by the kings of *Mallar* heredity, *malla bhumi* and *mallar rashtra*.

Archaeological Survey of India, in its publication volume number III, page number 203, speaks about the "malla age" of such *malla* kings as *yudda malla*, *jagadeega malla*, *tirailooka malla*, *aarva malla*, and *tirubhuvana malla*.

G. Oppert, in his book entitled. *Dravidians : The original Inhabitants of India* published during 1888 mentions that Buddha wanted to spend his old age life in a country called *Kusingaara*, ruled by the *Mallar* kings; and also he made *Subathra Mallar* to occupy an important position.

History states that when Alexander the great invaded the Indian plains, it was ruled by the mallar kings.

2.11.3 Mallar Rule in West Bengal

The television programme, televised by the University Grants Commission of India, on 11.11.1992 has mentioned that the kings of *Malla* dynasty ruled the country called *Mallanpur* or *Bishanpur* lo-

cated in the plains of the river *Ganges*, during 7 - 18 centuries A. D. for about 56 generations continuously. In this programme many historical evidences were quoted to prove this statement. It further stated that even before the 7th century there were *Mallar* kings, but a complete history of their dynasty was not available.

2.11.4 Mallars in other parts

The schedule of castes issued by the Government of India mentions that there is a community by name *Mallar* in Uttarpradesh.

During Sangam age, the present day Karnataka was ruled by *Mallar* Kings and the Chalukya Kings of Andhra also belong to the *Mallar* dynasty only (Refer *Devaashirwatham's* work, 1992).

The foregoing discussion makes it clear that the historians other than those from Tamilnadu have recorded in their history books that a dynasty by name mallar has ruled many countries quoting evidences extensively.

2.11.5 History of Tamilnadu and Commentator's Pallesal

It is unfortunate that only in Tamilnadu, the historians and commentators have not stated in their works that the *mallars* constitute a dynasty of kings. This is continuum of the tradition followed in pallesal, the author of this book believe strongly. This sate of affair has to be charged suitably. An unbiased and true history of Tamil nadu and accurate commentaries of Tamil literature have to be produced only in the future.

CHAPTER THREE

THE WORKS REFERRING TO PALLAR AS MALLAR EVEN AFTER THE COMMUNITY NAME MALLAR GOT CHANGED AS PALLAR

It was after 16th century that the community name *Mallar* has been discarded and the word *Pallar* has been widely used in *Pallu* literary works. The authors of the literary works in Tamil who produced works after 16th century were quite aware of the fact that the name *mallar*, used earlier had been substituted with the word *Pallar* through the *Pallu* literary works in Tamil. However, some of the authors of Tamil works did not approve of this change and opted to use the old usage namely *mallar* in their works to refer to the people of *pallar* community of modern times.

Apart from the Tamil poets discussed in the previous chapter, other poets also have opted to call the *Pallars* as *Mallars* in their works. Those poets and their works are presented below. Tiricirapuram Mahavidhwan Sri Meenakshisundaram Pillai, the author of *Aarruurppuraanam* and Tiyaagaraja Liilai; Valluvar Devaraajappillai, the author of *Kuseeloobaaggiyaanam*; Paranjooti Munivar, the author of *Tiruvilaiyaatarpuraanam*; Celanagar Perumparrappuliyuur Nambi, the author of *Tiruvilaiyaatarpuraanam*; Ellappa Nayinaar, the author of *Tiruvaaruurkkoovai*; Puulaananthakkaviraayar, the author of *Arikeesanallurup puraanam*; Sivakkoluntu Deesikar, the author of *Marutavanap Puraanam*; and Cinnappa Naicker, the author of *Palanippillait tamil*.

If *Mallars* were non-existent during the period of the authors of these works, then whom do these poets refer to as *Mallars*? This is an important and fundamental question to be answered by the Tamil scholars, historians and others interested in this field of study.

3.1 Aarruurppuraanam

3.1.1 Introduction

The author of this work Tiruvaavadudurai Adhinam's Mahavidhwan Tiricirapuram Shri Meenakshisundaram Pillai was a student of Kacciyappa Munivar, the author of *Peeruurppuraanam* and the teacher of U.V. Swaminatha Iyer. He belonged to the later half of nineteenth century and at that time the English people were ruling our country.

The place Aaruur was located in Chola country towards the north of Mayiladudurai on the southern bank of the river called *Manni*. There was a temple for god Siva in that place.

Most of the Puraanams were written in Sanskrit language only. There were no *puraanams* written in Tamil during the medieval period. After the medieval period, more and more *puraanams* were translated from Sanskrit into Tamil by poets.

In *Aarruurppuraanam*, there is a description in three poems about the *Mallars* who work for the prosperity of the country, in the section on description of the country (*naattuppatalam*). Even though the *Mallars* were referred to as *Pallars* at that time, the author of this work chose to call them as *Mallar* only. He attributes them as not only those who are engaged in agriculture but also as those who are engaged in protecting the country from the enemies. Further, he speaks about the characteristic features of these people.

3.1.2 Aarruurp Puraanam - Tirunaattup Patalam - Poem Number Number 14

Mallar Soldiers

- (63) *maruvu taantolu teyvamaam vaanavar pakaitta
veruvu taanavan maarpakam pilattanmeer konṭaan
koruvil vankatum pakattina murappiyol lalattaa
poruvin mallarkaluluvarkal vayalelaam peerttee.*

vaanan - Indira. *taanavan* - Madhu's. *Kaṭumpakaṭṭinam* - cattles. *alam* - plough. *porutukalam* - battle field. *poruvin* - those engaged in battle.

(63) மருவு தாந்தொழு தெய்வமாம் வானவற் பகைத்த
வெருவு தானவன் மார்க்கம் பிளத்தன்மேற் கொண்டாங்
கொருவில் வன்கடும் பகட்டின முரப்பியொள் ளலத்தாற்
பொருவின் மள்ளர்களுமுவர்கள் வயலெலாம் பேர்த்தே.

Meaning

The *Mallars* shattered the chest of Madhu who opposed Indira, the god worshipped by the *Mallars*. In the same way, the *Mallars*, who were known for their valour in the battle field, ploughed the agricultural field using buffaloes.

Note

Since the *Mallars* were engaged as warriors even during the British rule in India, the author refers to them as soldier *Mallars*.

3.1.3 Aarruurppuraanam - Tirunaattup Paṭalam - Poem Number 19

Mallars growing paddy crops in fields

(64) *corpe_rukkuvaan palliṭan torumcenru tooyum*
marpe_rukkunan maanavar peruṇikulaa maanac
corpe_rukkuvaan palvaya_rorumcenru tooyum
marpe_rukkunan naarumal_larkatolil vayanika.

col - paddy, language. *marperukkam* - improving prosperity.
naaru - sweet smell.

(64) சொற்பெ ருக்குவான் பல்லிடந் தொறுஞ்சென்று தோயும்
மற்பெ ருக்குநன் மாணவர் பெருங்குழா மானச்
சொற்பெ ருக்குவான் பல்வய றொறுஞ்சென்று தோயும்
மற்பெ ருக்குநன் னாறுமன் ளர்கடொழில் வயங்க.

Meaning

The *Mallars* who had sweet smell on them toiled in the agricul-

tural field in order to improve paddy harvest. Let their agricultural profession prosper. Their work was similar to that done by the group of well - educated students who develop the resources of language by visiting several places.

3.1.4 Aaruurp Puraanam - Tirunaattup Paṭalam - Poem Number 30

People of Mallar Community Harvesting

(65) *murria katirena muuri mallarka!*
parriya kuyattoṭu palanam pukkanar
curriya mulumaiyun totṭarin tanar
cerriya kalampukac ceerntiṭ taararoo.

muuri - strength. *kuyam* - sickle. *palanam* - field.

(65) முற்றிய கதிரென மூரி மள்ளர்கள்
பற்றிய குயத்தொடு பழனம் புக்கனார்
சுற்றிய முழுமையுந் தொட்ட ரிந்தனர்
செற்றிய களம்புகச் சேர்ந்திட டாரோ.

Meaning

The agricultural *Mallars*, who were as strong as fully developed and ripe paddy panicle, came to the paddy fields with sickles in their hands, cut the stalks and brought them to the thrashing floor in bundles.

3.1.5 Aaruurp Puraanam - Nandi Arul Peru Paṭalam - Poem Number 14

(66) *alla lakarri yaatkola vallaay*
mallanmanta taara vanattamar deevee
collaru minpac cuulkaṭa leeyun
nalla malarṭtaa ṇaatupu ninreen.

(66) அல்ல லகற்றி யாட்கொள வல்லாய்
மல்லன்மந்த தார வனத்தமர் தேவே
சொல்லரு மின்பச் சூழ்கட லேயுன்
நல்ல மலர்த்தா ணாடுபு நின்றேன்.

Meaning

Oh, the god seated in the *mantaara* forest, you are a *Mallan* capable of redressing my troubles and blessing me. You are the god surrounded by boundless happiness. I shall hold your flower- adorned feet and seed salvation.

3.2 Tiruvaaruur Tiyaagaraasa Lilai

3.2.1 Introductory

This work was composed by Mahavidhwan Tiricirapuram Shri Meenakshisundaram Pillai of Tiruvaavadudurai Aadhinam. This work was published during the year 1928 A.D. along with brief notes written by Dr. U.V. Swaminatha Iyer by at Kesari Printing Press, Chennai. This work was composed during the year 1845 A.D. This work describes the three hundred and sixty divine-games played by god Tiagaraja in the guise of a Chola king in order to satisfy the request made by a Chola king named Sankara Seevakan. Of the three hundred and sixty divine-games, the first twelve and a part of the thirteenth divine game have been described by the author in this work.

The author of this work lived in the age during which time the name of people belonging to *Mallar* community changed into *Pallar* community. However, the author of this work just ignored this change in naming and used the term *Mallar* throughout his book to refer to the people of *Pallar* community.

In this work, the section on the description about the country comprises of 175 poems wherein he speaks about the prosperous nature of the country and the people. 17 poems have been allotted for the explicit description about the people belonging to *Mallar* community. All those seventeen instances have been taken up for discussion in this section

Meenakshisundaram Pillai, the author of this literary piece, states that the people of *Mallar* community spend all their wealth accumu-

lated by them by doing agriculture, in the purchase of jewellery items for their ladies (poem number 7).

The people of *Mallar* community have high regard for their work of protecting the cattle and protecting the crops just as Kannan and Balaraman had for their profession. Chola country is full of fertile paddy fields owned by *Mallars*. Whenever there is flood in the river Cauvery and there are breaches in the banks, the people of *Mallar* community attend to those works and control the flow of water in the river Cauvery. They attend to the agricultural works with pleasure just as a lover engages his lady-love in romantic - games.

The agricultural activities performed by the *Mallars* such as carrying the plough, tying the bullocks to the plough, protecting the crops, offering worships to their god Devendran, watering the paddy fields, sowing the seeds, plucking the seedlings, transplanting those seedlings, protecting the crops, harvesting the ripe paddy, thrashing the stalks, chafing the paddy, and separating the straw and paddy have been equated to the three important works of god, namely, 1. creating, 2. protecting and 3. destroying.

Tiruvalluvar, the renowned saint-poet of Tamil, has observed that the world survives because of agriculture. The author of this work also has glorified the agricultural activities performed by the *Pallars*, by way of highlighting the qualities of Tamils to the world.

Seventeen of the poems which are full of literary beauty have been taken up for description in the following sections.

3.2.2 Tiagaraja Lilai - Tirunaattup Patalam - PoemNumber 79

Strong - shouldered Mallars Carrying Ploughs

(67) *peerutaru ceetaakkal pinnavanoom piyatunarntu piranku*
naanci
leerupuya munnavanpal lurukkoṭukaa raakkalpurant
tiṭavan tennac

*caaruḱaṭai vaayoluka virumpukarum pukalkarittuc caayttu
menru
viirutata marupperumai yoompuvaa ralameentum
viyanroon mallar.*

This poem talks about the *Mallars* and equates them with Kannan and Balaraman.

pinnavan - Kannan. *munnavan* - Balaraman. *naañcil* - plough. *kaaraakaal* - buffaloes. *viirutata* - valiant walk and strong shoulder. *marupperumai* - ability to clash in war; ability to improve prosperity. *alam* - plough. *ceetaa* - good cow. *piranku* - high; glittering.

(67) பேறுதரு சேதாக்கள் பின்னவனோம் பியதுணர்ந்து பிறங்கு
நாஞ்சி
லேறுபுய முன்னவன்பல் லுருக்கொடுகா ராக்கன்புரந்
திடவந் தென்னச்சா று க டை
வாயொழுக விரும்புகரும் புகள்கறித்துச் சாய்த்து மென்று
வீறுதட மருப்பெருமை யோம்புவா ரலமேந்தும் வியன்றோண்
மள்ளர்.

Meaning

The high - yielding variety of cow herds which obey the orders of Kannan and the buffalo herds which bring prosperity to the country have been protected by Balaraman, the bearer of plough on his shoulders. In the same way, the people of *Mallar* community protect the buffalo herds that bring prosperity to the country. The *Mallars* valiant and courageous as they take all steps to protect their buffaloes that eat the sugarcane and spill the sugarcane juice through the sides of their mouth.

Explanation

Here the people of *Mallar* community have been compared with Kannan and Balaraman.

3.2.3 Tiyyagaraja Lilai - Tirunaattup Patalam - Poem Number 86

Chola Country, Full of Agricultural Fields of Mallars

(68) *veḷḷat telunta peruvaalai visumpu kilittu viṇṇakampuk
keḷḷar kariya gangaiyaṭain tiniti nulavi viḷaiyaatu
mallar paḷanac coonaatti nalainiirp ponni paṭintavarka
luḷḷap paṭupon nulakamaṭain tuvakkum tanmai yuṇarttutal pool.*

peruvaalai - big cod fish. *eḷḷal* - smiling. *paṭintavar* - those who took bath. *coonaatu* - Chola country. *ponni* - the river Cauvery. *Mallar paḷanam* - the fields owned by the *Mallars*.

(68) வெள்ளத் தெழுந்த பெருவாளை விசம்பு கிழித்து விண்ணை
கம்புக் கெள்ளற் கரிய கங்கையடைந் தினிதி லுலவி விளையாடு
மள்ளர் பழனச் சோணாட்டி னலைநீர்ப் பொன்னி படிந்தவர்க
ளுள்ளப் படுபொன் னுலகமடைந் துவக்குந் தன்மை
யுணர்த்துதல்போல்.

Meaning

The big cod fish which jumped off from the floods of the river in a merry mood appeared as though it were going to the heavens piercing the space. The fish reached the famous river Ganges and enjoyed playing in the water. It appeared something similar to the enjoyments and merriments had by those people who bathe in the river Cauvery that flows in the Chola country, the place where the *Mallars* have their fertile agricultural fields.

Explanation

This poem makes it clear that the Chola country is the *Mallars*, country. It means that the Chola kingdom was ruled by the *Mallar* kings.

3.2.4 Tiyyagaraja Lilai - Tirunaattup Patalam - Poem Number 91

Mallar People Setting Right the Breaches on the Cauvery River Banks

(69) *irumutu kuravar vaarttai yerintelu kotum ceeyenna
virumutu karaiyi nookka merintelu ponni niitta
morumaiyin mallar kuuti yutaip pelaa mataittu
vorumaiyir kulamin naarpoo lolukiya tatanki maatoo.*

irumutu kuravar - parents. *okkam* - elevation.

(69) இருமுது குரவர் வார்த்தை யெறிந்தெழு கொடுஞ்சே யென்ன
விருமுது கரையி னோக்க மெறிந்தெழு பொன்னி நீத்த
மொருமையின் மன்னர் கூடி யுடைப் பெலா மடைத்து
வொருமையிற் குலமின் னார்போ லொழுகிய தடங்கி மாதோ.

Meaning

The floods in the river Cauvery caused breaches on both the sides of the banks and it looks like a wanton son who does not listen to the words of his parents and simply wander here and there. All the people of *Mallar* community, known for the pride about their community, assembled together near the breached banks of the river Cauvery and set right the breaches. After this, the fury of the river was controlled and it started to flow calmly.

3.2.5 Tiyyagaraja Lilai - Tirunaattup Patalam - Poem Number 96

Agriculturalists of Mallar Community Engage in Agriculture with Involvement

(70) *palutaru melilvaa yinpir paavaiya ruvala suttar
polutura vitaaran keelvar punartolil viraital poola
veluperum ponni niircey yitaitaku paruva meeva
volukuvan karuvi mallarulu tolil viraivar maatoo.*

uvalakam - herlem. *vitaaram* - snake. *keelvar* - hero. *polutura* - at the time of sunset. *cey* - field.

(70) பழுதறு மெழில்வா யின்பிற் பாவைய ருவள சுத்தற்
பொழுதுற விடாரங் கேள்வர் புணர்தொழில் விரைதல் போல
வெழுபெரும் பொன்னி நீர்செய் யிடைத்தகு பருவ மேவ
வொழுக்குவன் கருவி மள்ள ருமுதொழில் விரைவர் மாதோ.

Meaning

The hero who comes late to his harem creeps into it silently like a snake and engages his heroine in sex games merrily without delaying any further. Similarly, when the water from the Cauvery river reaches the paddy fields, the good-natured agriculturalists of *mallar* community who were antiupating the river water, started agricultural activities using their agricultural implements immediately without delaying.

3.2.6 Tiyyagaraja Lilai - Tirunaattup Patalam - Poem Number 97

Mallar carrying ploughs

(71) *velliya vitaiyu kaikkum vimalamaa deeva nanpar
velliya deyva niiru meyyinut tuulit tenna
velliya punalpa ranta menmalarc ceruvu naanjil
velliya vaayin mallar sumantanar meeyi naaraal.*

vitai - ox. *ukaikum* - riding. *vimalan* - God Siva. *tuuli* - the sacred ash (smeared by the Hindus on their foreheads). *ceruvu* - field. *naanjil* - plough. *meeyina* - fitting. *sumantanar* - carried.

(71) வெள்ளிய விடையு கைக்கும் விமலமா தேவ னன்பர்
வெள்ளிய தெய்வ நீறு மெய்யினுத் தூளித் தென்ன
வெள்ளிய புனல்ப ரந்த மென்மலர்ச் செறுவு ணாஞ்சில்
வெள்ளிய வாயின் மள்ளர் சுமந்தனர் மேயி னாரால்.

Meaning

The drunken *Mallars* whose mouths were foaming with white

surf owing to the drink they had, lifted the ploughs and went to the soft - soiled paddy fields that were filled with white foaming water. This scene appeared as though the devotees of god Siva, the god who rides on white-coloured ox, have smeared the white-coloured sacred ashes on the whole of their body.

3.2.7 Tiyyagaraja Lilai - Tirunaattup Patalam - Poem Number 98

The Beauty of the ploughing work of the Mallars

(72) *karukirum panaiya kooṭṭuk kaṭappitar nukampo ruttit tirukuraa veerkkaa naappaṭ ceritara vaṭama saittaiṉ karukura viṭakkai meeli parrimar raṭalva lakkai yorukuru mutkool vaanki yurappina ruluvaar mallar.*

karukirumpu - black - coloured iron. *kooṭṭu* - on both the sides of the branch. *ceri* - very close. *vaṭam* - twine. *aṭal* - strong. *mutkool* - whip. *urappinar* - brighten. *piṭar* - neck of the ox.

(72) கருகிரும் பனைய கோட்டுக் கடப்பிடர் நுகம்பொ ருத்தித் திருகுறா வேர்க்கா னாப்பட் செறிதர வடம சைத்தாங் கருகுற விடக்கை மேழி பற்றிமற் றடல்வ லக்கை யொருகுறு முட்கோல் வாங்கி யுரப்பின ருழுவார் மள்ளர்.

Meaning

The people of *Mallar* community ploughed the paddy fields by putting the yoke of the plough on the necks of oxen which are as strong as iron, holding the handle of the plough on their left hand and the whip on the right hand. While ploughing, they took care to see that the ploughshare does not touch the feet of the oxen. They frightened the oxen with their whip and ploughed the field in a nice manner.

3.2.8 Tiyyagaraja Lilai - Tirunaattup Patalam - Poem Number 101

Mallars spend the family property for the gems to the anklets

(73) *ulutolil valla mallar kooliya vurivi laakkal celumulai cumanta maatar ciiratic cilambu nerun kolunilam kilittuc celpoo teluntavir kulakkaa cellaam palutaka lacci lampir patittapan maniyee neerum.*

kooliya - woven. *vilakkal* - a measurement used in ploughing. *maatar* - women of *Mallar* community. *cilampu* - anklet. *avir* - bright. *panmani* - many types of gems. *tolunilankilittu* - ploughing the fertile field. *siirati* - beautiful foot.

(73) உழுதொழில் வல்ல மள்ளர் கோலிய வுறிவி ளாக்கள் செழுமுலை சுமந்த மாதர் சீரடிச் சிலம்பு நேருங் கொழுநிலங் கிழித்துச் செல்போ தெழுந்தவிர் குலக்கா செல்லாம் பழுதக லச்சி லம்பிற் பதித்தபன் மணியே நேரும்.

Meaning

The people of *Mallar* community, experts in agriculture as they are, ploughed their fertile land. They spent the money earned in agriculture for the purchase of glittering gems to be adorned in the anklets that the large - breasted women of *Mallar* community wear on their anklets.

Explanation

The author of this work, namely, Mahavidwan Meenakshisundaram Pillai, mentions in this poem that the people of *Mallar* community spend their wealth for the purchase of jewels. The commentators and historians who were of the opinion that these people do not constitute a community should take note of this remark by the poet.

3.2.9 Tiyyagaraja Lilai - Tirunaattup Patalam - Poem Number 105

Mallars protecting the crops in the fields

- (74) *muluvanap putaimin naarkku murrilai tarittal poolum
toluvenñiir raniyi naarkkuk kaṇmaṇi suuttal poolu
melusutarc cikaitta larkaani kiyaiyaney vitutal poolum
celunanniirp paṇaikkum mallar citarerut tuulpeyvaraal.*

minnaar - women. *ilai* - ornament. *kaṇmaṇi* - rudraksha seed.
cikai - flame. *talal* - fire. *kaṇkisai* - wish. *paṇai* - field. *citar* -
drop of rain water.

- (74) முழுவனப் புடைமின் னார்க்கு முற்றிழை தரித்தல் போலுந்
தொழுவெண்ணீர் றணியி னார்க்குக் கண்மணி துட்டல் போலு
மெழுசுடர்ச் சிகைத்த முற்காங் கியையநெய் விடுதல் போலுஞ்
செழுநன்னீர்ப் பணைக்கு மள்ளர் சிதரெருத் தூள்பெய் வரால்.

Meaning

The people of *Mallar* community watered the fertile crops in their fields to get more yields. This activity of the *Mallars* resembled that of beautifying and decorating a charming lady with jewels, or the act of putting a garland made up of *rudraksha* seeds on the neck of devotees who have smeared ashes on their bodies or the act of adding ghee to the fire which is already in flames.

Explanation

The beauty of a charming lady is enhanced by adorning her with jewels, the sanctity of the devotees is enhanced by putting on the garland of *rudraksha*, the flame and fury of fire is enhanced by adding ghee to it. In the same way, the *Mallars* enhanced the prosperous nature of their crops by watering their agricultural fields.

3.2.10 Tiyyagaraja Lilai - Tirunaattup Patalam - Poem Number 107

Mallars are like god Siva

- (75) *valaiyutai karuntoon mallar vaaliya vayale laamen
rilaiyutai vaana veenta vinaiyati tolutu vellai
mulaiyutai narumcem caali muluvatum vitaittaar muulat
talaiyutai yuyirai gangaataranpavat titutan maana*

valai - bracelet. *ilai* - goddess Lakshmi (here, wealth), *vaana veentan* - Devendra. *narumcen caali* - good and fine paddy. *muulat talai* - the initial binding. *gangaataran* - god Siva. *pavam* - birth. *pavattitu* - cause to be born. *karuntoon* - black shoulder.

- (75) வளையுடைக் கருந்தோண் மள்ளர் வாழிய வயலெ லாமென்
றிலையுடை வான வேந்த விணையடி தொழுது வெள்ளை
முளையுடை நறுஞ்செஞ் சாலி முழுவதும் விதைத்தார் மூலத்
தளையுடை யுயிரைக் கங்கா தரன்பவத் திடுதன் மான.

Meaning

The *Mallars* who have black - coloured shoulders and who wear bracelets on their wrists sowed the fine variety of already germinated paddy in their fields after worshipping Lord Devendra and requesting his blessings for a prosperous crop. This activity of the *Mallars* resembled the activity of god Siva who caused the shackled-lives to be born on this earth.

Explanation

The *Mallar's* act of sowing of paddy seeds and allowing them to germinate has been equated with that of god Siva's giving birth to the beings on this earth. *Mallars* have been compared with God Siva. In this context, the statements made by Paranjothi Munivar in his *Tiruvilaiyaatarpuraanam*, and in the works such as *Tirumurugaarup patai* and *Peeruurppuraanam* have to be kept in mind.

3.2.11 Tiyyagaraja Lilai - Tirunaattup Paṭalam - Poem Number 110

Mallars watering the fields

- (76) *vintuvai karimun maayai meevuru maraaka maati
muntumal viyatta mamma mukkuṇa maati toonrat
tanturinranavov vonṛu taanpala tarunkaa nanniir
cinturaa vaṇṇa mallar ceruttorum paayccu vaaraal.*

vintu - sperm. *meevuru* - raising above others. *vaikari* - one of the three types of arrogance (present in human beings). *araakam* - one of the seven philosophies of education and it emerges from sleep and induces taste in sexual intercourse. *viyattam* - primary. *cintu* - water. *kuuraavarai* - one's personal land property. *vaṇṇa mallar* - people of *Mallar* community having dark complexion.

- (76) விந்துவை கரிமுன் மாயை மேவுறு மராக மாதி
முந்துமன் வியத்த மம்ம முக்குண மாதி தோன்றத்
தந்துநின்றனவொவ் வொன்று தான்பல தருங்கா னன்னீர்
சிந்துறா வண்ண மள்ளர் செறுத்தொறும் பாய்ச்சு வாரால்.

Meaning

The three primary qualities of human beings, namely, taste in enjoying sexual pleasure, arrogance and inducing taste in the sexual intercourse, are nothing but illusion and offer only pseudo - pleasure. Unlike these mirage - like pleasures offered by the above three qualities, the dark - complexioned people of *Mallar* community watered the fields possessed by them for their personal use. The first three activities are only pseudo qualities while the last one is a reality.

3.2.12 Tiyyagaraja Lilai - Tirunaattup Paṭalam - Poem Number 112

Mallars Protecting their Paddy Fields

- (77) *maruvarak keetṭa paaṭam poorrumaa ṇaakkar poolu*

*murutava maarri yinra ceeyaiyoom piṭuvar poolun
teruvalit tinṭoon mallar ceruvelaam poorri yoombak
kurumulait tanmai niinki vaḷarntana kulavu painkuul*

maruvara - free from defects. *murutavam* - severe penance. *teruttal* - twisting. *tinṭool* - strong shoulder. *ceru* - field. *kurumulai* - good quality germination. *painkuul* - crop. *kulavu* - having shined.

- (77) மறுவறக் கேட்ட பாடம் போற்றுமா ணாக்கர் போலு
முறுதவ மாற்றி யீன்ற சேயையோம் பிடுவர் போலுந்
தெறுவலித் திண்டோண் மள்ளர் செறுவெலாம் போற்றி யோம்பக்
குறுமுளைத் தன்மை நீங்கி வளர்ந்தன குலவு பைங்கூழ்.

Meaning

The people of *Mallar* community, who have very strong shoulders, protect their paddy fields very carefully, and consequently, the paddy seeds germinated very effectively and they started to grow prosperously. These activities of *Mallars* were akin to the activities of the good students who always remember the lessons that they have learnt, or to the child-care activities of the parents who got their child after a lot of penance.

3.2.13 Tiyyagaraja Lilai - Tirunaattup Paṭalam - Poem Number 113

Mallars plucking the seedlings for transplantation

- (78) *orumanai yutitta maata rurrapan manaikatooru
maruvinar vaalṭal poola vayalonri nutitta painkuul
poruvilpal kaḷani toorum pooyppatin tinitu vaalap
paruvali mallar naaru parittanar naṭutal ceyvaar.*

orumanaiyutitta - those who were born in a particular house. *maatar* - women. *panmanai* - many houses. *maruvinar* - without defects. *painkuul* - seedling. *poruvil* - in harmony. *paru* - hill. *kaḷani* - field.

- (78) ஒருமனை யுதித்த மாத ருற்றபன் மனைக டோறு
மருவினர் வாழ்தல் போல வயலொன்றி னுதித்த பைங்கூழ்

பொருவில்பல் கழனி தோறும் போய்ப்பதிந் தினிது வாழப்
பருவலி மள்ளர் நாறு பறித்தனர் நடுதல் செய்வார்.

Meaning

The people of *Mallar* community, who were as strong as mountains, plucked the seedlings that germinated in a field for transplantation in several other fields. This harmonious growth of seedlings in different fields resembled the harmonious life led by the women who, though born in a particular house, were able to live with their husbands in different houses extending full cooperation (to their respective husbands).

3.2.14 Tiyagaraja Lilai - Tirunaattup Paṭalam - Poem Number - 127

**Mallars' activity of closing the breaches in the edges of fields is
like divine activity.**

(79) *vaatavuu riraiyoor muukai vaaytiran tiṭappal putta
reetavaa yataippac ceyta vinṭolil poruva mallar
ciitaniir maṭaivaa yonru tirantupal kuliri laitta
kaatariir pulaivaay murru maṭaipparkan keṅgu moorntee.*

muukai - dumb. *ciita niir* - cool water. *pulaivaay* - through the back door. *vaatavuuiriraiyoor* - Saint Manickavasagar, a devotee of god Siva. *kulir* - crab. *kanṅu* - sides of the raised edges of a field. *poruva* - like. *vin. tolil* - the activities of divine beings.

(79) வாதுவு ரிறையோர் மூகை வாய்திறந் திடப்பல் புத்த
ரேதவா யடைப்பச் செய்த வின்றொழில் பொருவ மள்ளர்
சீதநீர் மடைவா யொன்று திறந்துபல் குளிரி னழைத்த
காதநீர் புழைவாய் முற்று மடைப்பர்கங் கெங்கு மோர்ந்தே.

Meaning

Saint Manickavasagar of Vadavur silenced the Buddhist monks by causing a dumb person to speak. Similarly, the *Mallars* were also engaged in performing miracles with divine powers. The people of

Mallar community closed the breaches made by the crabs in the raised edges of the fields thereby avoiding the wastage of water. The *Mallars* closed the breaches using proper instruments and avoided the wastage of water like avoiding the stealthy activities of couples thereby saving them from earning bad name.

3.2.15 Tiyagaraja Lilai - Tirunaattup Paṭalam - Poem Number 132

Mallars thirst for agricultural works

(80) *aakkuru pootu naancin maṇṭoṭu karuvi yamma
kaakkuru pootu koṇṭu kalittatan meelu mallar
pookkuru pootu minnaar kuyanikaikkōṇṭuvakai puuttaar
yaarkkumin naarku yankaip paṭinuvap peyti ṭaattoo.*

maṇṭoṭu karuvi - spade. *minnaar kuyam* - bright sickle. *minnaar kuyankai* - the breasts of *Mallar* women. *aakkuru pootu* - while doing the act of producing. *naṇṇil* - plough. *kaakkuru pootu* - while doing the act of protecting. *uvappu* - pleasure.

(80) ஆக்குறு போது நாஞ்சின் மண்டொடு கருவி யம்ம
காக்குறு போது கொண்டு களித்ததன் மேலு மள்ளர்
போக்குறு போது மின்னார் குயங்கைக்கொண் டுவகை பூத்தார்
யார்க்குமின் னார்கு யங்கைப் படினுவப் பெய்தி டாதோ.

Meaning

The people of *Mallar* community rejoiced engaging themselves. In such activities as taking plough and spade and working in the field, protecting the crops grown in the field and harvesting the crops with bright sickles when they are ripe. Who does not feel happy when the breasts of a beautiful lady touch them?

Explanation

Males like to engage themselves in sex games with females; so also the people of *Mallar* community show keen interest in engaging themselves in the agricultural activities such as producing, protecting and harvesting.

3.2.16 Tiyyagaraja Lilai - Tirunaattup Paṭalam - Poem Number 133

Mallars transferring the bundles of paddy stalks to the thrashing floor

- (81) *kootiya piraineer velyaayk kuyankaran konṭu mallar
niṭṭiya naruncen caali niraimuta raṭintu caayttup
paatiyal karrai ceerttu valaavakai yasaittup pannai
maatiyal kaattuc ceerppar talaimisaic cumantu maatoo.*

acaittu - having bundled. *kuyam* - sickle. *karam* - hand.
piraineer - similar to the crescent moon. *kootiya* - youthful. *niṭṭiya* -
that which was there in the field for a long time. *nirai* - marching of
soldiers. *pannai* - field. *valaavakai* - of moderate quantity. *maatiyam*
- route.

- (81) கோடிய பிறைநேர் வெள்வாய்க் குயங்கரங் கொண்டு மள்ளர்
நீடிய நறுஞ்செஞ் சாலி நிறைமுத றடிந்து சாய்த்து
பாடியல் கற்றை சேர்த்து வழுவகை யசைத்துப் பண்ணை
மாடியல் களத்துச் சேர்ப்பார் தலைமிசைத்துச் சுமந்து மாதோ.

Meaning

The people of *Mallar* community transferred the ripe paddy stalks that were in the paddy field for quite a long time, after cutting them using crescent-like sickles and bundling them together in moderate quantities so as to lift them easily to the thrashing floor on their heads.

3.2.17 Tiyyagaraja Lilai - Tirunaattup Paṭalam - Poem Number 135

Tall Mallars engaged in thrashing work

- (82) *varaipala saayntu meelaan malaipala kumaikku maaru
puraipala vilanku taanam purappava naṭatti yaankuk
karaipala poorun caayttuk kiṭappala piṇaittal ceyta
niraipala kumaikku maaru naṭattuvaar neṭiya mallar.*

varai - mountain. *kumaittal* - destroying. *purai* - secret. *taanam*
purappavan - Devendra, who protects the celestial world. *karai* -
the boundary limits of a field. *nirai* - cattle.

- (82) வரைபல சாய்ந்து மேலான் மழைபல குமைக்கு மாறு
புரைபல விளங்கு தானம் புரப்பவ னடத்தி யாங்குக்
கரைபல போருஞ் சாய்த்துக் கிடப்பல பிணைத்தல் செய்த
நிரைபல குமைக்கு மாறு நடத்துவார் நெடிய மள்ளர்.

Meaning

The people of *Mallar* community, capable of winning several mountains and avoiding the fall of rain, are guided by Devendra, the chief of celestial beings. Similarly, the people of *Mallar* community guided their cattle on the thrashing floor where the paddy stalks had been kept in order to separate the paddy from the stalks.

3.2.18 Tiyyagaraja Lilai - Tirunaattup Paṭalam - Poem Number 136

Mallar's way of sharing straw and paddy

- (83) *munpuce numakku munpu toonriya muluvaik koolum
pinpuce lemakkup pinpu toonriya piranku nellu
minpuka laarun koota lenakkataak kalukku vaiyu
manpuru tamakku nellu maakavee pakuttaar mallar.*

kootal - receiving. *piranku* - of good quality.

- (83) முன்புசெ னுமக்கு முன்பு தோன்றிய முழுவைக் கோலும்
பின்புசெ லெமக்குப் பின்பு தோன்றிய பிறங்கு நெல்லு
மின்புக ழாருங் கோட லெனக்கடாக் களுக்கு வையு
மன்புறு தமக்கு நெல்லு மாகவே பகுத்தார் மள்ளர்.

Meaning

The *Mallars* shared the straw and paddy between themselves and the cattle. The *Mallars* offered the straws to the cattle because the cattle entered into the field first (even before the *Mallars*) and also the straws appeared on the field first. The *Mallars* took the

paddy for themselves because they were second to enter into the field and the paddy also appears only in the second sequence.

3.3 Kuceeloopaakkiyaanam

3.3.1 Introduction

This work composed by Vallur Devarajappillai in 19th century, has been published by the South India Saiva Works Publishing Society. The first edition of this publication, serial numbered 1050, appeared in the year 1961 and the second edition in 1977.

In this work, *Mallars* have been described as agriculturalists in the poem number 5 and as warriors in the poem number 233.

3.3.2 Kuceelar Reaching the Western Sea - Poem Number 5

Mallars watering the fields

- (84) *turaiturai toorum caṅkam*
cuunmutirṇ tuyirtta muttam
araipunal vaar yekkar
aakkita varappil eerit
taraicamam ceytu vittit
taṇpunal mallar paayccak
karaiyaṭi maaykkum cenner
katirkkulaic cerukkan cuulum.

ceru - agricultural field. *katirkkulai* - the stalks that bear the paddy. *mallar* - people of *Pallar* community.

- (84) துறைதுறை தோறுஞ் சங்கஞ் துன்முதிர்ந் துயிர்த்த முத்தம்
 அறைபுனல் வாரி யெக்கர் ஆக்கிட வரப்பில் ஏற்றித்
 தறைசமஞ் செய்து வித்தித் தண்புனல் மள்ளர் பாய்ச்சக்
 கறையடி மாய்க்குஞ் செந்நெற் கதிர்க்குலைச் செறுக்கன் தூழும்.

Meaning

The level of paddy fields has been raised with the pearls from the matured oysters brought by the water flowing in the river. The *Mallars* levelled the field by putting the pearls on the edges of the

field. After levelling the field, the *Mallars* sowed the seeds and watered the field. Consequently, the crops grew prosperously and thickly in such a way that even gigantic elephants will not be visible if they enter inside the fields. Thus, the place was surrounded by fertile paddy fields.

Explanation

Devarajappillai, the author of this work, who belongs to 19th century uses the word *Mallar* to refer to the people of *Pallar* community.

3.3.3 Kuceelar reaching his place after seeing Dwaraka - Poem Number 233

Mallars battling with sword

- (85) *viṭampatu vaṭivaal mallaruk kotuṅkin*
viraivinav votuṅkiṭam valipool
tiṭampatu parikal taaviṭam atarkut
tirintotuṅ kiṭumiṭam ciirik
kaṭampatu kaliru paayitam atarkum
kaṇṭotuṅ kiṭumiṭan koṭiṇji
iṭampatuṁ iratam munpinuu riṭamar
revviṭam ivanaṭan tiṭuvaan

vali - wind. *koṭiṇji* - chariot.

- (85) விடம்படு வடிவாள் மள்ளருக் கொதுங்கின்
 விரைவினவ் வொதுங்கிடம் வளிபோல்
 திடம்படு பரிகள் தாவிடம் அதற்குத்
 திரிந்தொதுங் கிடுமிடஞ் சீறிக்
 கடம்படு களிறு பாயிடம் அதற்குங்
 கண்டொதுங் கிடுமிடங் கொடிஞ்சி
 இடம்படும் இரதம் முன்பினூ ரிடமற்
 றெவ்விடம் இவனடந் திடுவான்.

Meaning

If one takes diversion from the place where the *Mallars* battle

with poisonous swords, then it is the place in the battle field where the horses, that are capable of moving as fast as wind, move about. If one takes diversion even from there and moves to some other place then it is the place where furious elephants clash with each other. If further deviation is taken, then one reaches the place where chariots run here and there. Where will Kuceelan move?

3.4 Saint Paranjothi's Tiruvilaiyaatar Puraṇam

Usually, a piece of puranic literature describes six items, namely, the origin of the world, its destruction, rule of kings, genealogy of the gods, saints and kings. Later on, descriptions about the divine activities of gods and also the history of devotees also were included in puranic literature. In course of time, a new literary genre by name *talapuraṇam* (local *puraṇam*) which concentrated on the description of *muurtti* (the god), *talam* (locality) and *tiirttam* (water source) emerged.

The three literary pieces, namely, 1. *Periya puraṇam*, 2. *Kandapuraṇam* and 3. *Tiruvilaiyaatarpuraṇam* are considered as the three eyes of god Siva.

Tiruvilaiyaatar puraṇam speaks about the 64 divine games played by god Siva who is a *Mallar*. Poems in sections meant for the description about the glory of the country, glory of the town and 15 divine games state that god Siva and Pandiya kings belong to *Mallar* community.

The author of this literary piece is Paranjothi Munivar. He composed his work during the 18th century A.D. when Madurai was ruled by the Telugu Nayak kings. It was during this period, that more than eight literary pieces of the type *palleesal/pallu* were composed criticising and mocking the people of *Mallar* community. Paranjothi has not accepted the change of the name *Mallar* into *Pallar* and has opted to use the word *Mallar* only in his work. His mental courage in making such a choice has to be appreciated. Most of the divine games

described in this work find a place in the earlier works such as Silappatikaaram, Kallaṭam, Devaram, Tiruvasagam, and so on.

3.4.1 Tiruvilaiyaatar Puraṇam - Description about the Country

Four poems in the section on description about the country (*Tirunaattup paṭalam*) portray the people of *Mallar* community as agriculturalists. Descriptions about the males and females of *Pallar* community and also about agricultural work are found in this section.

3.4.1.1 Tiruvilaiyaatar Puraṇam - Section on the Glory of the Country - Poem Number 8

Mallar agriculturalists cultivating the soil

(86) *kallenak karaintu viilum kaṭumpunar kulali kaanat
tollenat tavalntu tiimpaa luṇṭooriit tiṇṭoon mallar
cellenat telikkum pampaattiinkural cevivaayt teekki
mellenak kaalir pookip paṇaitorum vilaiyaattēyi*

cel - cloud. *kaal* - channel. *paṇai* - agricultural field and the place where women play games. *mallar* - people of *Pallar* community.

(86) கல்லெனக் கரைந்து வீழுங் கடும்புனற் குழவி கானத்
தொல்லெனத் தவழ்ந்து தீம்பா லுண்டொரீஇத் திண்டோண்மள்ளர்
செல்லெனத் தெழிக்கும் பம்பைத் திங்குரல் செவிவாய்த்தேக்கி,
மெல்லெனக் காலிற் போகிப் பணைதொறும் விளையாட் டெய்தி.

Meaning

The water flowing in the river reached the agricultural fields through canals, crossing the forest regions where it flew together with pebbles producing noise. Strong - shouldered *Mallars* who have drunk sweet milte enjoyed the sight of water getting into the fields and started to dance in merry.

3.4.1.2 Tiruvilaiyaatar Puraanam - Section on the Glory of the Country - Poem Number 19

Mallar ploughing the fields with golden plough

- (87) *palanira manikoot tennap pannira veeru puutti
alamuka virumpu teeya vaalvinaik karunkaan mallar
nilamaka lutan kiinta caalvali nimirnta cooric
calamena nivanta cenkeeli talanmani yimaikku mannoo.*

alam - plough. *saal* - ploughshare. *coori* - blood. *talalmani* - rupy.

- (87) பலநிற மணிகோத் தென்னப் பன்னிற வேறு பூட்டி
அலமுக விரும்பு தேய வாள்வினைக் கருங்கான் மள்ளர்
நிலமக ஁டலங் கீண்ட சால்வழி நிமிர்ந்த சோரிச்
சலமென நிவந்த செங்கேழ்த் தழன்மணி யிமைக்கு மன்னோ.

Meaning

The Mallars, experts in battling, who have dark - complexioned feet, ploughed the land using the ploughs that were pulled by multicoloured oxen and this group of ploughs together with the oxen appeared like an ornament studded with precious multicoloured gems. They ploughed deep into the field that there was a lot of wear and tear for the ploughshares that were made up of iron. Red- coloured seeds were sown along the tracks in the mud formed by the plough.

3.4.1.3 Tiruvilaiyaatar Puraanam - Section on the description of the country - Poem Number 23

Mallars do not have any shortcomings

- (88) *kataiciyar mukamum kaalun kaikalum kamala mennaar
pataivilil kuvalaiyennaar pavalavaay kumuta mennaar
ataiyavun kalaintaar mallar pakainaraa yatutta vellai
utaiyava naanai yaarraa loruppavark kuraivun taamoo.*

patai - spear. *ataiyavum* - complete. *utaiyavan* - god Siva.

kamalam - lotus. *kataiciyar* - women of Pallar community. *mallar* - Pallar.

- (88) கடைசியர் முகமுங் காலுங் கைகளும் கமல மென்னார்
படைவிழி குவளையென்னார் பவளவாய் குமுத மென்னார்
அடையவுங் களைந்தார் மள்ளர் பகைஞரா யடுத்த வெல்லை
உடையவ னாணை யாற்றா லொறுப்பவர்க் குறைவுண் டாமோ.

Meaning

The face, hands and legs of Mallar women are spoken of as lotus flowers. There spear-like eyes are compared with the flower *Kuvalai* (blue nelumbo) and red - coloured mouths with the flower *Kumutam*. However, the males of Mallar community removed the lotus, *Kuvalai* and *Kumutam* plants from the fields as they were weeds. The Mallars who drive away their enemies with the help, support and blessings of god Siva have no shortcomings in their lifestyle.

4.3.1.4 Tiruvilaiyaatar Puraanam - Section on the Glory of the country - Poem Number 25

Mallar agriculturalists protecting the paddy crops

- (89) *anpuru patti vitti yaarvaniir paayccun tonark
kinpuru vaana viica ninnarul vilaiyu maapool
vanpuru karunkaan mallar vaikalum cevvi nookki
nanpula muyanru kaakka vilaintan naruntana caali*

vitti - having sown. *cevvi* - season . *caali* - paddy crop.

- (89) அன்புறு பத்தி வித்தி யார்வநீர் பாய்ச்சுந் தொண்டர்க்
கின்புரு வான வீச னின்னருள் விளையு மாபோல்
வன்புறு கருங்கான் மள்ளர் வைகலுஞ் செவ்வி நோக்கி
நன்புல முயன்று காக்க விளைந்தண் நறுந்தன சாலி.

Meaning

God always blesses his devotees with bumper yield of bliss to those who sow the seeds of love and devotion and irrigate with the

1 water of involvement. Similarly, the *mallars* who have strong and dark complexioned feet, sowed the seeds on an auspicious day and took proper care of the crops. Consequently, they got good yield of paddy in their fields.

3.4.1.5 Tiruvilaayaṭar Paraṇam - Glory of the Town - Poem Number 24

The section on the description of the town portrays the glory of the town.

Does it need Mallar to win ?

(90) *ellai teervali tataiceyu mimmatir puramcuuln
tollai meevalar valaintuli yutanrupoo raarri
vella mallarum veentumoo porikalee vella
valla vammattir poriceyu maramciri turaippaam.*

ellai teer vali - the route in which the sun rides his chariot. *pori* - an engine or a mechanical device. *meevalar* - enemies.

(90) எல்லை தேர்வழித் தடைசெயு மிம்மதிற் புறஞ்சூழ்ந்
தொல்லை மேவலர் வளைந்துழி யுடன்றுபோ ராற்றி
வெல்ல மள்ளரும் வேண்டுமோ பொறிகளே வெல்ல
வல்ல வம்மதிற் பொறிசெயு மறஞ்சிறி துரைப்பாம்.

Meaning

In this fort, whose walls are so tall as to block the rays of sun, is sieged by the opponents all on a sudden, does it need the army of valiant *Mallars* to win them in battle? The mechanical devices arranged on the walls alone are capable of driving away the opponents. Here, I am attempting to describe briefly the mechanical arrangements made on the walls of the fort which are sure to bring success in the war.

3.4.2 Tiruvilaayaṭar Puraṇam - Section on Indiran Getting Free From Sin

3.4.2.1 Purāṇam

Once upon a time Devendira, the king of celestial beings, decorated himself with glittering ornaments. Sitting on the throne, he went on enjoying the dance performance of the celestial dancers, with a glass of liquor in his hand. At that time, Venus, his teacher, visited him. On seeing that he was not properly received and honoured, the teacher became angry and left the court. As Devendiran did not show any respect to his teacher, his property started to decrease and at last, he became poor. Realising his mistake, Devendira went out in search of Venus, his teacher, to beg his pardon. However, he was not able to locate Venus. At last, he went to Brahma, offered his worships and detailed the events that led him to his present state of misery. He advised him to have Viccuvaauruvan, the son of Tuvatta, as his teacher until his teacher Venus was identified and located. Indiran accepted his advice and had Viccuvaauruvan as his teacher.

During the performance of *yaga* (religious rites and rituals) Viccuvaauruvan uttered *mantras* against Indira and this infuriated him. Devendira, hence, beheaded his teacher. As a result of this Devendira was afflicted with the sin of killing a brahmin - teacher. Tuvatta, the father of Viccuvaauruvan, came to know about these events and deputed the demon Viruttiran to kill Indiran. The *Mallar* warriors of *Mallar* Indira clashed with Viruttiran. Indiran was beaten up and he fainted. On the advice of god Vishnu, Indira prepared a new arm, *Vajrayuda*. Once again the army of Indira clashed with Viruttiran. Viruttiran ran to an ocean, hid himself and started doing penance. Indiran went in search of him and finally beheaded him. Indiran became afflicted with further sin for this murder. Indira hid himself in the eastern direction near a pond. As per the wish of the celestial beings, Venus appeared and fetched Devendira. In order to get salvation from his sins, he bathes in Ganges and other sacred rivers. He

worshipped god Siva and freed himself from all the sins.

3.4.2.2 History

Indiran was a famous, petty king belonging to *Mallar* dynasty. The word *devar* refers to the *Mallars* who were great and noble among the human beings. The *Mallars* considered Indiran as their leader, god and king. The three kings who ruled the Tamil land, petty kings and the people of *Mallar* community and others worshipped their god Devendiran and celebrated Indira festival every year. Kings from the Devendira's descendancy ruled the country. According to a puranic tradition, fourteen kings, from Indiran's genealogy ruled the country. Since Devendira belongs to the *Mallar* community, the *Pallars* call themselves as Devendira Kula Vellala. One of the Devendira kings gave his daughter Deivayaanai in marriage to god Muruga, the son of Sundara Pandiya *Mallar* and Tadatakaippiraatti. This marriage was held at Tirupparan - kunram. There are evidences for this in the Murugan temple of Tirupparan kunram.

3.4.2.3 Section on Indiran getting free from sin - Poem Number 37

Devendira fighting against the king of demons

- (91) *maruttavaa vañjap pooraal vañjittu venrupoona*
karuttavaa lavunar kolvaan katumpari netunteer niilal
veruttamaal yaanai mallar velaipuk keluntu kunram
aruttavaa navarkoo nanta vavunarkoo makanaic cuulntaan.

avunar - demon. *maal yaanai mallar* - Devendira. *vaanavarkoo* - Devendira. *pari* - horse. *koomakan* - son of a king. *koo* - king.

- (91) மறுத்தவா வஞ்சப் போரால் வஞ்சித்து வென்றுபோன
 கறுத்தவா ளவுணற் கொல்வான் கடும்பரி நெடுந்தேர் நீழல்
 வெறுத்தமால் யானை மள்ளர் வேலைபுக் கெழுந்து குன்றம்
 அறுத்தவா னவர்கோ னந்த வவுணர்கோ மகனைச் சூழ்ந்தான்.

Meaning

Devendira rode on a fast-moving chariot in order to kill the demon which had won the war by playing a trick. Devendira entered into the sea, ruined the hill where the demon was hiding and seiged it.

3.4.2.4 Section on Indiran getting free from sin - Poem Number 41

Mallar warriors of Devendira Massacring the Warriors of Demon

- (92) *viilntanar toolun taalum vinntanar coori vellat*
taalntanar poorun taaru makanrana rakanra maarpam
poolntanar ciranka lenkum purantanar kuurruur pukku
vaalntana ratupoopoo raarri vanjakan ceenai mallar.

vinntanar - poured. *coori* - blood. *poolntanar* - splitted. *kuurruur* - the town of *yama*, the god of death. *atupoor* - the war which kills many people. *vanjakan* - demon.

- (92) வீழ்ந்தனர் தோளுந் தாளும் விண்டனர் சோரி வெள்ளத்
 தாழ்ந்தனர் போருந் தாரு மகன்றன ரகன்ற மார்பம்
 போழ்ந்தனர் சிரங்க ளெங்கும் புரண்டனர் கூற்றூர் புக்கு
 வாழ்ந்தன ரடுபோபோ ராற்றி வஞ்சகன் சேனை மள்ளர்.

Meaning

The *Mallar* warriors of Devendira clashed with the warriors of demon. The warriors of the demon got their shoulders and legs cut and fell down in the battle field. The large chests of the demons that were wearing garlands were drowned in the flood of blood. Heads were seen in many places. Many people were massacred. Thus the *Mallars* clashed with fury.

3.4.3 Tiruvilaiyaatar Puraanam - Section on Marriage

3.4.3.1 Puraanam

Thadadagaippiraatti was born as a daughter of the Pandiya

Mallar King Malayattuvasa and his wife Kanchanai. After the demise of the king Malayattuvasa, his daughter came to the throne and ruled the country. She fought with the neighbouring Chera, Chola kings and expanded her kingdom. Even Indiran could not win her. Such kings as Kayapathi, Turakapathi and Narapathi who ruled the countries in north India also were won by her. After winning all other kings, she came at last to Kailash. Kailash was seiged by the warriors of the queen. *Mallar* god Siva was quite anxiously awaiting the coming of queen Thadadagai to his place. At the sight of god Siva, one of the three breasts of queen Thadadagai disappeared indicating that god Siva was her husband. As soon as the third breast disappeared, such feminine features as modesty, fear, shyness etc. appeared in her. *Mallar* Siva told the queen that he also left his old abode as soon as the queen left Madurai on war. He was expecting her at Kailash. He asked the queen to go to Madurai where he would marry her. Accordingly, the queen came back to Madurai. The whole of the city was decorated and people everywhere were in a happy mood. *Mallar* warriors decorated their elephants. Bards and servants were given gifts. The temple, the venue of the marriage, was decorated with gold and precious gems. The whole of the floor was rinsed with sandal paste. A very high shed was erected to accommodate the visitors. Seeing the invitation for the marriage, kings of several countries visited Madurai. Celestial beings also attended the function together with their attendants. Somasundara *Mallar*, the bridegroom, was brought in his wedding attire as also Thadadagai, the bride. God Vishnu, the elder brother of Thadadagai gave his sister in marriage to Somasundaram. Their marriage was held very happily. All those who visited the marriage function were given presents. *Mallar* Somasundaram of Kailash ruled the Pandiya Kingdom as Somasundara *Mallar*. All the people lived in happiness.

3.4.3.2 History

The Pandiya queen Thadadagai was born to the Pandiya king

Malayattuva *Mallar* and Kanchanai. This queen was the goddess Meenakshi of Madurai. Somasundara *Mallar* of Pandiya country invaded the northern side of India and was ruling the country in his capital at Kailash. When the Pandiya queen invaded Kailash, they met each other, fell in love and got married at Madurai. Later, Somasundara Pandiya *Mallar* ruled Madurai. Their marriage was organised by *Mallar* god Vishnu, the brother of Thadadagai. A son by name Murugan was born to this couple. When grown up, Murugan became a General in the army. He constituted six abodes for him throughout Tamil land, won the kings and collected tributes from them. He is the famous god of the Tamils. He has been praised as *Mallar* and *Mallar* in *Tirumurugaaruppada*.

3.4.3.3 Thiruvilaiyaatar Puraanam - Section on Marriage - Poem Number 14

Red - eyed Mallar wearing anklets

- (93) *teeroli kalinap paaymaan celavoli kolai ven koottuk
kaaroli viira raarkkun kanaiyoli punaitaark kunji
vaaroli kalarkaar cenkan mallarvan rintool kottum
peeroli yanta mellaam pilantitap peruttavanree.*

kalinam - bride. *venkoottukka* - elephant having white coloured tusk. *vaaroli* - loud noise. *mallar* - *Pallar*.

The above poem describes the departure of queen Thadadagai's *Mallar* army invading Kailash.

- (93) தேரொலி கலினப் பாய்மான் செலவொளி கொலை வெண்கோட்டுக்
காரொலி வீர ரார்க்குங் கனையொலி புனதார்க் குஞ்சி
வாரொலி கழற்காற் செங்கண் மள்ளர்வன் றிண்டோள் கொட்டும்
பேரொலி யண்ட மெல்லாம் பிளந்திடப் பெருத்த வன்றே.

Meaning

The noise produced by the movement of chariots, bridled horses, elephants and those produced by the jubilant soldiers and the sounds

produced by the *Mallars*, who were wearing anklets in their feet, were heard all over the world.

3.4.3.4 Tiruvilaiyaatar Puraanam - Section on Marriage - Poem Number 26

Mallar Siva seated on horse back

- (94) *calikkum puravit tatanteerutait tambi raatti
kalikkum palatuu riyankaivarai teyvat tinteer
valikkum parimal jarvalankoli vaaniki neeree
olikkum patikit tinaluulitoo roonku moonkal.*

calikkum - that which moves. *uulitooroonkum oonkal* - Mount Kailash. *teyvattinteer valikkum parimallar* - God Siva ruling Kailash. *tambiraatti* - Thadadagai, alias Meenakshi, the queen of Madurai. *mallar* - Pallar.

- (94) சலிக்கும் புரவித் தடந்தேருடைத் தம்பி ராட்டி
கலிக்கும் பலதூ ரியங்கைவரை தெய்வத் திண்டேர்
வலிக்கும் பரிமள் ளர்வழங்கொலி வாங்கி நேரே
ஒலிக்கும் படிகிட் டினளுழிதோ றோங்கு மோங்கல்.

Meaning

Thadadakai boarded on a strong-built chariot, saddled with fast-moving horses and rode very fast. At that time, drums signifying battle were beaten. She reached Kailash, the country ruled by *Mallar* Siva. On reaching Kailaahs, a perpetual and eternal country, she clashed with the army of *Mallar* Siva.

Explanation

In this juncture, it has to be borne in mind that Pattiswarar had been mentioned as a *Pallar* in Kacchiyappa Munivar's Peerurppuraanam and Murugan as a *Mallar* in Tirumurugaarruppatai.

3.4.4.1 Tiruvilaiyaatar Puraanam - Section on presenting spear, etc. to Ukkira Pandiya Mallar - Poem Number 14

Group of Mallars as fast as wind

- (95) *puravi vellamum poorkkari vellamum
varavir kaalvali mallarin vellamum
viravi yaaliya vellamum mullura
iravi tanvalit toonral vanteytinaan.*

kaalvali - *Mallar* community that can separate into many strong groups. *aaliya vellam* - group of chariots, *mallar* - *Pallar*. *iravi tan valittonral* - Somasekara *Mallar*, the father of Gandhimathi.

- (95) புரவி வெள்ளமும் போர்க்கரி வெள்ளமும்
வரவிற் கால்வலி மள்ளரின் வெள்ளமும்
விரவி யாழிய வெள்ளமும் முள்ளுற
இரவி தன்வழித் தோன்றல் வந்தெய்தினான்.

Meaning

Somasekara *Mallar*, a descendant of Surya Kulam, reached Madurai together with an army of horse riding soldiers, army of *Mallars*, armed with bows, who were capable of attacking the enemies swiftly by grouping themselves into a number of battalions and also with an army of chariot riding soldiers.

3.4.4.2 Tiruvilaiyaatar Puraanam - Section on presenting spear, etc. to Ukkira Pandya - Poem Number 18

Cloud of dust caused by the Mallars

- (96) *tokka malla ratippatu tuulipooyt
tikka tanka vilunkit tiraikkaatal
ekkar ceyya veluntiyai kallena
nakka veerkai narapati nanninaan.*

tokka - thick crowd. *ekkar* - high-raised place. *nakka* - existing. *mallar* - *Pallar*.

(96) தொக்க மள்ள ரடிப்படு தூளிபோய்த்
திக்க டங்க விழுங்கித் திரைக்கடல்
எக்கர் செய்ய வெழுந்தியங் கல்லென
நக்க வேற்கை நரபதி நண்ணினான்.

Meaning

The soil and mud dust caused by the trotting feet of the *Mallars*, who were moving in a large group, raised into the space like a thick mass of cloud. The dust cloud spread out into all the eight directions and surfaced on the seas as a result of which the level of seas increased. With such a crowd of warriors, the famous king by name Narapathi reached Madurai (to attend the marriage of Ukkirapati Pandiya *Mallar*).

3.4.5 Tiruvilaiyaatar Puraṇam - Kuṭarkaṇṭam - Section on killing the elephant

3.4.5.1 Puraanam

Vikkira Pandiya *Mallar*, the unconquerable king, collecting a handsome amount of wealth as tribute from the petty kings, was offering an honest government to the people and he was free from any enemies. During his rule the people were leading a happy and prosperous life. He constructed a temple in memory of Siddhasamy who blessed his father and donated all the materials that were needed for performing the daily religious rituals. As a result of this, Saiva religion flourished during his reign.

During his regime, Kanchipuram was ruled by a Chola *Mallan*. He was not in good terms with the Pandiya King. He had affiliation towards the Jain religion. He planned a plot to kill the Pandiya king and created a wild and gigantic elephant with the help of Jain monks. The Chola king ordered the elephant to destroy the city of Madurai and to kill the king ruling there.

The Pandiya king became nervous when he came to know about the plot of Chola king and prayed to god Siva seeking protection

from the enemy. At that time an oracle sounded from the heaven that god Siva would kill the elephant in the guise of a soldier armed with a bow. Accordingly, a raised platform for hunting was erected. God *Siva* came in the guise of a soldier with a bow, climbed on the hunting platform and awaited the arrival of the wild elephant. Hearing the trumpeting noise of the elephant, god Siva shot an arrow from his bow and killed the elephant. At this, the Pandiya king was happy. The Jain monks who followed the elephant from Kanchipuram vanished immediately. The Pandiya king offered his oblations to god Siva for having protected him from the elephant. Later, a son, by name Rajasekaran, was born to Vikkirama Pandiya.

3.4.5.2 Tiruvilaiyaatar Puraṇam - Section on killing the elephant - Poem Number 26

Furious Mallar, known for self - respect

(97) *aanaiyin punṇii ruṇṇa vaṭuttakaa ruṭarpee yennac*
ceenaiyin cellap poonta tiṇiyiru ḷamanar tammai
miinavan kaṇṭu ciira veentavan kuṛippi nirkum
maanaveñ civaveen mallar vallaipooy mutukka lūrṇaar.

punṇiir - blood. *tiṇiirul* - concentrated utter darkness.
mutukkalurṇaar - driven out.

(97) ஆனையின் புண்ணீ ருண்ண வடுத்தகா ருடற்பே யென்ன
சேனையின் செல்லப் போந்த திணியிரு ளமணர் தம்மை
மீனவன் கண்டு சிற வேந்தவன் குறிப்பி னிற்கும்
மானவெஞ் சிவவேன் மள்ளர் வல்லைபோய் முடுக்க லுற்றார்

Meaning

The Jain monks who followed the elephant from Kanchipuram, appeared like ghosts that came to drink the blood coming from the dead elephant. Seeing these monks, the *Pandiya Mallar* Vikkirama became angry. Understanding the intention of their king, the furious *Mallars*, known for their self respect drove away those monks immediately using their spears.

3.4.6 Tiruvilaiyaattar Puraṇam - Paliyañcina Paṭalam

3.4.6 Puraṇam

Rajasekara Pandiyan *Mallar* descended from the thrown and crowned his beloved son Kulothungan. Kulothungan also ruled kingdom honestly with devotion to god Siva.

Kulothungan *Mallar*'s son was Ananthaguna *Mallar*. He excelled in elephant riding, horse riding, shooting arrows and other arts. Kulothunga crowned his son Ananthaguna *Mallar*.

During the reign of Ananthaguna *Mallar*, a brahmin of Tiruppattur was travelling to Madurai with his wife and child. On the way to Madurai, the brahmin, leaving his wife and child under the shadow of a banyan tree went for fetching water for them who were in thirst. When the brahmin left in search of water, an arrow, lodged in one of the branches of the tree shot by someone else some time back, fell on the brahmin lady and pierced her stomach. Consequently, that lady died. At that time, a hunter, totally ignorant of these events, came near the tree. The brahmin, who fetched water, saw the hunter and his dead wife and immediately he concluded that his wife died because of the arrow from the hunter and lodged a complaint with the Pandiya king. The brahmin accused that the hunter had shot dead his wife. But the hunter refuted the charge and he said that he did not see the person who killed her. The king who became angry on this called upon his aides to bring out the truth from the hunter by force. The hunter once again repeated what he had told already. The king ordered the *Mallars* to extract the truth from him by force, yet nothing came out. Perplexed by this situation, the Pandiya *Mallar* prayed to the family god of *Mallars*, namely, Somasundaram. The god instructed the Pandiya king to visit a marriage function to be held at the commercial street along with the brahmin.

Accordingly they both went to the house where the marriage was being held. There, two of the aides of *yama*, the god of death,

were talking between themselves. They had the whip in their hands. One of the aides of *yama* enquired with the other how would it be possible for them to kill the bridegroom as he was having good health. To this, the other aide said that sometime back they had killed a brahmin lady by allowing an arrow that was lodged in one of the branches of a banyan tree to fall upon her through the force of wind. In a similar manner, we might allow the cow tied to a peg outside the house to escape, cause it to become wild and make it to kill the bridegroom. The king and the brahmin who happened to overhear it understood the reality and got their suspicion clarified.

Ananthaguna *Mallar* appreciated the gracefulness of god Somasundaram and offered his worships to him. He ruled his kingdom just by for many years.

3.4.6.2 Tiruvilaiyaattar Puraṇam - Paliyancina Paṭalam - Poem Number 26

Mallar punished the hunter

(98) *mannan raanu mar ratu ceymin nenamallar
pinnan tantam ceytanar keetkap pilaiyillaan
munnan conna cor peyaraanay moliyaanin
rinnan tiirat teerumi nenraa nenceyvaan.*

mallar - *Pallar* entrusted with the work of punishing the culprits. *pinnantantam* - punishment for bringing - forth truth. *innam* - further. *tiira* - to clear the suspicion.

(98) மன்னன் நானு மற்றது செய்மின் னெனமள்ளர்
பின்னந் தண்டஞ் செய்தனர் கேட்கப் பிழையில்லான்
முன்னந் சொன்ன சொற் பெயரானாய் மொழியாநின்
நின்னந் தீரத் தேருமி னென்றா னென்செய்வான்.

Meaning

Pandiya king Ananthaguna *Mallar* asked his minister for defence, a *Mallan*, to punish the hunter to extract the truth from him. The hunter who had not committed any crime, repeated what he had

already told them. The king ordered his *Mallar* minister to enquire into it further.

3.4.7 Tiruvilaiyaatar Puraanam - Section on showing the truth

3.4.7.1 Puraanam

The Pandiya King Kula Putana *Mallan* had a General by name Soundara Samanthan. He was an ardent devotee of god Siva and also he was a noble companion of the Pandiya king.

On hearing the news that one of his opponents by name Cetirayan was hatching a plot to attack him, the king ordered his General Soundara Samanthan to expand his army. The king further told that he could take as much gold from the treasury as required for this purpose.

Soundara Samanthan, an ardent and true devotee of god Siva, spent the treasury gold not for expanding the army but for constructing Siva temples and for treating the devotees of god Siva. When the king enquired him about the expansion of army, the General told that he had sent messages to other countries asking for despatch of soldiers. Days went on. No one did turn up. Enraged by this, the king ordered the General that the army should come there by the next day.

The General, a devotee of god Siva, went to the temple and pleaded for his help. At that time an oracle voice told him that the god would come with the army the next day and directed him also to come to the king's court.

Attendants on gods like Sangukannan, Gundodaran, Nandi, Makalan, Pidunki, Nirumban, Kumbodaran and a host of others rode on horse back in the guise of soldiers. The warriors in the army came in a procession with spears in their hands. War drums were beaten. Somasundara *Mallar* also joined the army by converting his into a horse and mount cow on its back. The army came to Madurai like a ocean. Samanthan, the General, received the army and explained to the king about the different nativities of the soldiers in the army.

The king was very much pleased when he came to know that soldiers from far off places too had been included in the army. When the king asked his General how it was possible for him to do this, the general told that it was all due to the gold received from the treasury. The king was much satisfied. Later, he invited one of the soldiers in the army, who was none but god Siva himself, and presented him clothes and ornaments.

At that moment, a spy came to the king and informed him that his opponent Cetirayan was killed by a tiger when he went for hunting. Relieved of tension, the king ordered that the newly brought army might be sent back.

Soundara Samanthan, the General, stood looking at the army of *Mallars*. The god disappeared all on a sudden together with his attendants. The king was very much astonished by this event. He embraced his General saying that he was very much proud of having a General for whom the god had extended his helping hands immediately and honoured him.

3.4.7.2 Tiruvilaiyaatar Puraanam - Meykaattitta Patalam - Poem Number 27

Mallar's roaring noise at Madurai

(99) *palliya molikkumaar ppum paayparikalikku maarppum
colloli malunka mallar telittitu maarppu monrik
kallenum cummait taakik kalantelu ceenai meenaal
mallanmaa nakarmeer ciiri varukatal poonra tanre.*

telittitum - roaring. *summai* - noise. *palliyam* - many musical instruments. *pari* - horse. *mallar* - *Pallar*. *mallan maanakar* - Madurai of *Mallar* Pandiyar.

(99) பல்லிய மொலிக்கு மார்ப்பும் பாய்பரிகலிக்கு மார்ப்புஞ்
சொல்லொலி மழுங்க மள்ளர் தெழித்திடு மார்ப்பு மொன்றிக்
கல்லெனுஞ் சும்மைத் தாகிக் கலந்தெழு சேனை மேனாள்
மல்லன்மா நகர்மேற் சீறி வருகடல் போன்ற தன்றே.

Meaning

The noise produced by several musical instruments, the neighing noise of horses and the roaring noise of the *Mallar* infantry joined together and produced a loud noise. The sound produced by the *Mallar* infantry of *Mallar Siva* was similar to that produced by the sea some-time back when it entered into the city of Madurai in a deluge.

Explanation

The description in *Peeruurpuraanam* that *Pallar Siva*, his attendants, Brahma, Varuna and other gods had incarnated as *Mallars*, and engaged in agricultural activities together with *Pattippallan* has to be compared with the description presented above wherein god *Siva* and his attendants had been described as having come in the guise of army soldiers.

3.4.8 Tiruvilaiyaatar Puraanam - Section on erecting water shed.

3.4.8.1 Puraanam

When Madurai was ruled by Rajenda Pandiya *Mallar*, a Chola king by name Killi *Mallar* expressed his wish to visit Madurai and have a *dharsan* of god Somasundarar. To win the friendship of the Pandiya king, the Chola king sent several gift articles. Receiving the gifts, the Pandiya king also sent some other gifts. Later, the Chola king Killi *Mallar* agreed to give his daughter in marriage to Rajendra *Mallar*, the Pandiya king. Thus, their relationship grew day by day.

Rajendra *Mallar's* younger brother Arasa Singa *Mallar* came to know about this proposed marriage and planned to avoid it. With this idea in mind, he went to Kanchipuram and persuaded the Chola king Killi *Mallar* to invade the Pandiya king. At last Chola king Killi *Mallar* gave his daughter in marriage to Arasa Singala *Mallar*.

The Pandiya king who came to know about this through the spies, prayed to god Siva and sought his help. The god through an oracle

voice asked the king not to worry about the tiny nature of his army and encouraged him to battle with the massive army of Chola, without any fear. Rajenda was happy with the blessings of the god.

Rajenda *Mallar* assembled his army and took a procession to the opponent's place. The ocean-like army of Killi *Mallar* was approached by the vast army of Pandiya *Mallar*.

The army of both the *Mallar* kings clashed with each other like thunder. The soldiers moved as fast as severe hurricane.

The soldiers attacked each other. Soldiers with arrow clashed with those who have arrow, soldiers with sword clashed with those who have sword, soldiers with spear clashed with those who have spear and boxers clashed with boxers. Thus, there was a fierce battle.

The soldiers of the Chola king Killi *Mallar* took the arrows and other missiles shot by the army of Pandiya king and shot them back. The battle went on like this.

It was summer and the sun was shining very brightly. Due to the inadequate availability of water, all the trees were withering. There was not sufficient water even for drinking. The *Mallars* relaxed under the shadow provided by trees, elephants and horses.

At that time, god *Siva* appeared in the Pandyan's side, erected a water shed and supplied water to the soldiers of Pandiyan king, who were very thirsty.

The soldiers of Pandiyan army, refreshed and activated by drinking the water supplied by god Siva, clashed with the Chola army with fresh energy and captured the Chola king Killi *Mallar* and his son-in-law Arasa Singa *Mallar*.

The Pandiya king presented the captivated Chola king and his brother before god Siva and sought his advice on how to punish them.

God Siva, through an oracle, asked the king to take his own decision in this regard. Later, the Pandiya king freed the Chola king

and sent him back to Kanchipuram after presenting a number of gifts. He let his brother also free after advising him on noble way of life. Later, the Pandiya king ruled Madurai for many years prosperously.

3.4.8.2 Section on erecting water shed - Poem Number 2

Mallar army of Chola King

- (100) *alaiciranta calatamiitoo raarucellu maarupool
malai ciranta neeriverpan mallar ceenai vellameer
kalaiciranta matinirainta kanninaatu kaavalaan
cilaiciranta ciriya ceenai cenralaittu ninratee*

neeri verpan - Cholan Killi Mallar. *kalai* - 64 arts as described by Tamil literary tradition. *cilai* - bow.

- (100) *அலைசிறந்த சலதமீதோ ராறுசெல்லு மாறுபோல்
மலைசிறந்த நேரிவெற்பன் மள்ளர் சேனை வெள்ளமேற்
கலைசிறந்த மதிநிறைந்த கன்னிநாடு காவலான்
சிலைசிறந்த சிறியசேனை சென்றலைத்து நின்றதே.*

Meaning

The army of Killi Mallan, roaring and gigantic as the ocean, clashed with the tiny army of Pandiya king Rajendra Mallar. The attack of these two armies appeared as though a river (the army of Pandiya king) is merging with the sea (the army of Chola king).

Poem Number 11 of the same section describes Rajenda Mallar as Indiran.

3.4.8.3 Section on erecting water shed - Poem Number 14

The army of both the Mallars battling

- (101) *urumuvanna kuralinaa rulavaiyanna celavinaar
veruvutiiyin vekuliyaar vetitta viira nakaiyinaar
ceruvinmaana vaniyinaar cinaii imatitta vaayinaar
iruarceenai mallarum metirntukai kalantanar*

ulavi - wind. *veruvu* - fear. *cinai* - having felt angry.

- (101) *உருமுவன்ன குரலினா ருலவையன்ன செலவினார்
வெருவதியின் வெகுளியார் வெடித்த வீர நகையினார்
செருவின்மான வணியினார் சினைஇமடித்த வாயினார்
இருவர் சேனை மள்ளரும் மெதிர்ந்துகை கலந்தனர்.*

Meaning

The Mallar army of both the Mallar kings consisted of soldiers whose voice was as loud as thunder; who were capable of moving as fast as wind, who were as ferocious as fire, and whose laughter was as bombarding as a bomb blast. They were known for their self-respect and valour. The armies that consisted soldiers of such features clashed with each other.

3.4.8.4 Section on erecting water shed - Poem Number 17

Mallars trained in boxing

- (102) *cilaipayinra viirarootu cilai payinra viiraree
kalaipayinra vaalarootu kalai payinra vaalaree
kolaipayinra veelarootu kolai payinra veelaree
malai payinra mallarootu malaipayinra mallaree*

kalai - warfare. *malai* - boxing. *cilai* - bow. *mallar* - Pallar.

- (102) *சிலைபயின்ற வீரரோடு சிலைபயின்ற வீரரே
கலைபயின்ற வாளரோடு கலைபயின்ற வாளரே
கொலைபயின்ற வேலரோடு கொலைபயின்ற வேலரே
மலைபயின்ற மல்லரோடு மலைபயின்ற மல்லரே.*

Meaning

The Mallars trained in archery clashed with the Mallars trained in archery, the Mallars trained in swordsmanship clashed with the Mallars trained in swordsmanship, the Mallars trained in spearmanship clashed with the Mallars trained in spearmanship, and Mallars trained in boxing clashed with the Mallars trained in boxing.

3.4.8.5 Section on erecting water shed - Poem Number 19

Killi Mallar

(103) *viṭukkumvaali yetirpilaippar veyyavaali yeytupin
toṭukkumvaali villoṭum tuṇipparpin kaṇippara
maṭukkumvaali maarputaippa vaankimarṛav vaalikōṇ
ṭaṭukkumeeva laaraiyey taṭarppar killi mallaree.*

kanippu - quantity. *maṭukkum* - shooting. *meevallaar* - enemies.
killi - the Chola king. *vaali* - arrows.

(103) விடுக்கும்வாளி யெதிர்பிழைப்பர் வெய்யவாளி யெய்துபின்
தொடுக்கும்வாளி வில்லொடுந் துணிப்பர்பின் கணிப்பற
மடுக்கும்வாளி மார்புதைப்ப வாங்கிமற்றவ் வாளிகொண்
டடுக்குமேவ லாரையெய் தடர்ப்பர் கிள்ளி மள்ளரே.

Meaning

The *Mallars* avoid the arrows that were shot on them. They would shoot dangerous arrows and cut the arrows shot by the enemies. The arrows shot by the enemies attacked the chest of *Killi Mallar*. But he would pluck those arrows from his chest and shoot them back at the enemies and kill them.

3.4.9 Section on Pushing the Chola into a pit

3.4.9.1 Puraanam

The *Mallar* kings, namely, Rajapuran, Rajasekaran, Rajagambiran, Pandi Vangisa Dipan, Purantara Sittu, Pandiya Vangisa Patakan and Sundaresa Padasekaran were ruling the Pandiya kingdom hereditarily. Of these kings, Sundaresa Padasekaran was a sincere worshipper and follower of god Somasundarar.

This king reduced his army considerably. Being satisfied with an army of ten chariots, one hundred elephants, one thousand horses and ten thousand infantry, he diverted the rest of the state revenue to serve the devotees of god Siva.

Chola kings were the traditional opponents of Pandiya kings. During the time of Sundaresa Padasekara *Mallar*, there was a Chola king whose pseudonym was Aayiram Parikkoor *Mallar* (meaning, a *Mallar* with an army of one thousand horses). This king came to know about the cut made by the Pandiya king in this army, and invaded him to make use of the opportunity. The Pandiya king, agonised by this news, approached god Somasundara and prayed for help. The god assured, through an oracle, that the Pandiya king would win the battle. Encouraged by this assurance of god, Pandiya king made preparations to face the invasion by the Chola king.

God Somasundarar also joined the army of the Pandiya king in the guise of a hunter. The army of Chola king was fast approaching the Pandiyan army.

The Chola met god Somasundarar who was in the guise of a hunter and asked who he was. The response from the god was that the Chola king was a *Mallar* with one thousand horses where as he was a *Mallar* with innumerable horses.

God Somasundarar who was in the guise of a hunter showed his mastery over spearmanship and approached the Chola king with lightning speed. The Chola king, seeing the fierce onward march of that spearman realised that it would not be possible for him to escape from the hunter and his death was assured. So he turned his back and started to retreat. The god chased the Chola king who was running and trembling simultaneously. God Somasundarar disappeared.

The Chola king who was retreating, stopped for a moment and looked at his back to see whether the hunter was chasing him. But, in the place of hunter, he saw a fisherman. Relieved of his fear, the Chola king stopped his retreat and on the contrary, chased the Pandiya king. The Pandiya king was frightened at the sight of the Chola king and hence he started to run towards Madurai, his capital city. The Chola king chased him fast. The fisherman fell into a pit like a fainted elephant. The Chola king who chased him also fell into the same pit.

Of the two who fell into the pit, the fisherman Sundaresa Patasekara *Mallar* was successful in coming out of the pit because of the grace of Somasundarar. The Chola king who could not come out of the pit, died in it.

3.4.9.2 Section on Pushing the Cholan into the pit - Poem Number 15

Mallar's army with ten thousand soldiers

- (104) *pattumaan raṭanteer nuuru panaikkaimaa nuurruṭ pattu
tattuma a nayuta mallar taanaiyin valavee yiṭṭi
ittuṇaik keerpa nalki yenjiya porulka ḷellaam
citturu vaana kuṭar sivanukkee celuttu mannoo.*

nuurruṭpattu - one thousand. *tattumaa* - the horse that jumps.
aayutam - ten thousand. *nalki* - having ordered. *sitturuvaana* - the
incarnation of knowledge.

- (104) பத்துமான் றடந்தேர் நூறு பனைக்கைமா நூற்றுப் பத்துத்
தத்துமா னயுத மள்ளர் தானையின் வளவே யீட்டி.
இத்துணைக் கேற்ப நல்கி யெஞ்சிய பொருள்க ளெல்லாஞ்
சித்துரு வான கூடற் சிவனுக்கே செலுத்து மன்னோ.

Meaning

The Pandiya king Sundaresa Padasekara *Mallar* reduced his army to ten chariots, one hundred elephants, one thousand horses and ten thousand soldiers and cut his military expenses. He spent the money saved by this way on the services of god Siva, the presiding deity of Madurai temple.

3.4.9.3 Section on pushing the Cholan into the pit - Poem Number 18

Mallar with one thousand horses

- (105) *yaamini yinta veelaa lirappatar kaiya millai
yaamena vakanraan maavoo ṭayiram parikkoor mallan*

*kaamanai vekunṭa veetan maraintaran kaikur cooti
maamaka natukanṭootum valavanait turattic cenraan.*

kankurcooti maamakan - The Pandiya king Sundaresa Padasekara *Mallar*, a descendant of Chandra clan.

- (105) யாமினி யிந்த வேலா லிறப்பதற் கைய மில்லை
யாமென வகன்றான் மாவோ டாயிரம் பரிக்கோர் மள்ளன்
காமனை வெகுண்ட வேடன் மறைந்தனன் கங்குற் சோதி
மாமக னதுகண்டோடும் வளவனைத் துரத்திச் சென்றான்.

Meaning

The Chola king who realised that there was no escape for him from the fierce spear of the hunter, started to retreat. At that time, god Siva who was in the guise of the hunter, disappeared. The Pandiyan king Sudaresa Padasekara *Mallar*, a descendent of Chandra clan, chased the Chola king who was retreating.

3.4.10 Tiruvilaiyatar Puranam - Section on selling fire wood

3.4.10.1 Purana

When the Pandiya *Mallar* Varaguna was sitting in his court, Hemanathan, a north Indian musician, having expertise in playing *yaal*, a stringed musical instrument, visited the king and played his instrument before the king. Pleased very much by the melody of the music, the Pandiya king gave him a number of presents and accommodated him in his royal guest house.

The musician grew arrogant and proud encouraged by the colourful treatment offered to him by the king, and challenged whether any one could compete with him in the field of music.

The news about the challenge reached the king. The king ordered Paanapattiran, the court musician, to face the challenge. Paanapattiran, who had already listened to the wonderful musical compositions of the students of Hemanatha, was terrified by this order of the king. He was very much worried whether it would be possible for him to win Hemanatha. He approached god Somasundarar

and prayed for his help. Of course, the god came to his rescue and took the guise of an old fire - wood - selling *Mallar*. The fire wood seller roamed about in the streets of Madurai with a head load of fire wood and at last reached the house where Hemanathan and his students were accommodated. The sun was setting down slowly. He off-loaded the bundle of fire wood from his head and relaxed in the front side of Hemanathan's house. After a while, he started to sing a song.

Spell bound by the sweetness and melody of that song, Hemanathan came out of his house and enquired about him and his music. The fire wood seller replied that he was a student of Paanapattiran, but he was dismissed by Panapattiran in the middle of the training, as he was found unsuitable for the trade. Abandoned by the teacher, the student took to the life of fire wood seller. Hemanathan who was much astonished by the high quality of the musical composition of the fire wood seller, requested to repeat that *naivala raga* once again for him. Accordingly, the fire wood seller repeated his performance once again. Hemanathan was thrilled by the nuances of the *raga* hidden in that composition.

If the student, dismissed as unsuitable, was capable of producing such a high class musical composition, then, what would be the quality of the music composed by his teacher was the question that started to intrigue the mind of Hemanatha! He concluded that he could not face the competition and left the city of Madurai that night itself along with his students without informing any one about his departure.

Later, the god appeared in the dream of Paanapattiran and informed him that his prayer has been answered. Next day morning Paanapattiran went to the temple and offered his prayers with gratitude.

Then he went to the court of Varaguna pandiya *Mallar* and saluted the king. The king sent his men to fetch the musician Hemanatha.

Paanapattiran narrated the events described by god in his dream. King's men came and informed the king that Hemanatha was not traceable at his place.

Pandiyan Varaguna *Mallar* offered several gifts to Paanapattiran and requested him to compose more number of musical pieces in praise of god.

3.4.10.2 Section on selling fire wood - Poem Number - 26

God Siva, the Mallar selling fire wood

- (106) *vevvira kerntu kattī vilaipakarn teenu maiya
ivvayi roombu keenen rit tolil puunṭee nenna
naivalan terinta veema naatanum viraku mallar
avvisai yorukaa linnum paatena vaiyan paatum*

vevviraku - withered fire wood. *naivalam* - a raga by name *natta paatai*.

- (106) வெவ்விற் கெறிந்து கட்டி விலைபகர்ந் தேனு மைய
இவ்வயி ரோம்பு கேனென் ரித் தொழில் பூண்டே னென்ன
நைவளந் தெரிந்த வேம நாதனும் விறகு மள்ளர்
அவ்விசை யொருகா லின்னும் பாடென வையன் பாடும்.

Meaning

"I lead my life as a fire wood seller. I collect the withered trunks of trees, cut them into pieces, tie them together in bundles and sell them for money" was the statement made by the fire wood *Mallar*. Hemanatha, who knew about the features of *Naivalam raga* in which the fire wood seller composed a song, asked him to repeat the composition once again for him.

3.4.11 Tiruvilaiyatar Puranam - Section on breast feeding the Piglets

3.4.11.1 Purana

Gods Vishnu and Brahma worshipped god Siva, the presiding

deity of the place Guruviruntaturai. In that town, a couple by name Sukalan and Sukalai was living. Both of them belonged to Devendra Kula Vellala community. They had twelve children and all of them were prodigal and led an immoral live, roaming about in the company of hunters. At the forest, they saw saint Venus engaged in penance, controlling all his five senses. The mischievous children disturbed Venus by throwing stones and sand on him. Venus, disturbed from his penance, cursed them to be born as pigs and suffer without parents since they had forgotten their family profession of agriculture and took to hunting. When the children pleaded for a remedy for the curse, the saint Venus told them that they would be breast-fed by god and also they would be offered salvation.

Later, the twelve children were born as pigs to a mother who was the queen of pigs at a forest near the town Guruviruntaturai.

One day, the Pandiyan king Rajaraja *Mallan* rode on the back of an elephant to a forest in the company of his *Mallar* soldiers and hunters. The king set several traps in the forest and killed a number of animals with the help of hounds, hunters and soldiers. The soldiers blew horns and beat drums to drive out the animals from their places and the king and his soldiers killed those animals that came out of their hiding places.

Many deer fell down as their legs were broken. Elephants lost their trunks. The mouths of tigers and bears were spilt. Pigs were caught in the trap. Those pigs that escaped from the trap were bitten by the hounds and killed by the spears from the *Mallars*.

The spears thrown fast by the *Mallars* pierced tigers, bears and elephants. Blood spilled every where. The roaring noise produced by the *Mallars*, the sound from drums and horns, agonising sound from the animals that were attacked, barking noise of the hounds, the sound produced by the animals that escaped the attack, all mixed together and echoed like thunder throughout the forest.

Pandiyan Rajaraja *Mallan* continued his killing spree and went ahead with his hunting in the company of the *Mallar* soldiers.

One of the pigs in the forest went to the king of pigs and informed about the fierce hunting by the Pandiya king and sought protection. The king of pigs obliged its request and readily accepted to oppose the Pandiya king. The queen of the pigs also followed the king of pigs. In the battle, the king of the pigs was killed by the Pandiya king.

On the death of the king pig, the queen pig started to clash with the Pandiyan. However, Pandiyan refused to attack the queen pig, as it was not becoming of a king to attack a female being and hence he asked the chief of hunters, namely, Saruccaran to clash with the queen pig.

After a prolonged war, both of them died. Later, Rajaraja *Mallar* returned to Madurai. The place where the pig (*panri*) was killed came to be known as Panri malai.

The piglets that had lost their parents wept for milk. God Siva, pitied upon the piglets, took the shape of their mother and breast-fed them.

Then the piglets were blessed by the god and consequently their body took the shape of human beings except the face which remained as that of pig. Then the god disappeared.

3.4.11.2 Section on breast - feeding the piglets - Poem Number 16

Animals killed by the Spears from Mallars

- (107) *toṭṭapur kilankuvaṭṭai toṭaviraintu kaṇṇiyuṭ
pattavum porittuvaiṭṭa paarvaiviiṇ taṭuttavun
kaṭṭiyitta valaipilaṭṭa ṇamalikaṭṭa ninṇavum
maṭṭilaata voṭṭininra mallar veelin maayntavee.*

tototal - the action of digging. *purkilanku* - grass and root. *vaatai* - smell. *porittu* - having written. *namali* - hound.

(107) தொட்டபுற் கிழங்குவாடை தொடவிரைந்து கண்ணியுட்
பட்டவும் பொறித்துவைத்த பார்வைவீழ்ந் தடுத்தவுங்
கட்டியிட்ட வலைபிழைத்து ஞமலிகொளவ நின்றவும்
மட்டிலாத வொட்டிநின்ற மள்ளர் வேலின் மாய்ந்தவே.

Meaning

Smelling the fresh flavour from the grass and roots, pigs came in search of them and got trapped in the nets. Looking at the strangely shaped dummy animals, pigs ran near them and got trapped in the nets hidden there. The pigs that escaped from the trap were killed by the spears thrown by the *Mallars*.

3.4.11.3 Section on breast - feeding the piglets - Poem Number 18

The arrows shot by the Mallars attacked like lightning

(108) *valliyun tulaittanaru maanrukalaik takanruven*
kalliyanku menkinait turaittanaru kayavuvaay
vellipan tulaintu mallar vittavaali yinnam
collinum katintu pooyt tunittamaa valappila.

kal iyanikum - living in the hills. *kayavu* - greatness. *kayavu vaay* - big mouth. *collinum* - more than the curing words of saints. *valliyam* - tiger. *mallar* - Pallar.

(108) வல்லியந் துளைத்தகன்று மான்றுகளைத் தகன்றுவெங்
கல்லியங்கு மென்கினைத் துறைத்தகன்று கயவுவாய்
வெல்லிபந் துளைந்து மள்ளர் விட்டவாளி யிங்ஙனஞ்
சொல்லினுங் கடிந்துபோய்த் துணித்தமா வளப்பில.

Meaning

The arrows shot by the *Mallars* flew faster than the words of curse spelt by the saints and penetrated tigers, bears and elephants and killed them.

3.4.11.4 Section on breast - feeding the piglets - Poem Number - 21

The roaring noise of Mallars

(109) *mallaroosai tuttiyinoosai vayirinoosai vaali pooyt*
tallaviiLvilankinoosai tappiyooti maaninmeer
rullunaay kuraikkumoosai kaanamuuu tokkuvaan
ullulaa yutanrolikku muruminoosai puraiyumaal.

vayir - horn. *talla viil* - being attacked and falling down. *mallar* - Pallar.

(109) மள்ளரோசை துடியினோசை வயிரினோசை வாளி போய்த்
தள்ளவீழ் விலங்கினோசை தப்பியோடி மானின்மேற்
றுள்ளநாய் குரைக்குமோசை கானமுடு தொக்குவான்
உள்ளுலா யுடன்றொலிக்கு முருமினோசை புரையுமால்.

Meaning

The roaring noise produced by the *Mallars*, beating sound of the drums, blowing noise of the horns, noise produced by the animals when attacked by the arrows, the barking noise of the hounds that chased the animals escaping from the traps, and other noises combined together and produced sound as harsh and loud as thunder.

3.4.11.5 Section on breast feeding the piglets - Poem Number-47

Rajaraja Mallar deputing Sarucharan, the chief of the hunters

(110) *viranavil peettai vilippatu veentark*
karanala venrava naalyinai mallark
kiraimaka naan saruccara nenroor
maramaka neerntana raata valaintaan.

viral - valour. *vilippatu* - the act of killing. *aalyinai* - battling. *maramakan* - hunter. *vinaimallar* - Pandiyan Rajaraja *Mallar*. *peettai* - female.

(110) விற்றனவில் பேட்டை விளிப்பது வேந்தர்க் கறனல
வென்றவ னாளவினை மள்ளர்க்
கிறைமக னான சருச்சர னென்றோர்
மறமக னேர்ந்தம ராட வளைந்தான்.

Meaning

The Pandiya king Rajaraja *Mallar* who thought that it was not becoming of a king to battle with a female pig, deputed Sarucharan, the chief of the hunters to battle with that female pig.

3.4.12 Tiruvilaiyatar Puranam - Tiruvaalavaayk Kaantam - Sundarap Peerampeytal Patalam

3.4.12.1 Purana

During the rule of fish - flaged Pandiya king Vangiya Sekara *Mallar*, Pandiya kingdom flourished in all fields including economics and culture. At that time, the Chola king Vikrama Chola *Mallar* invaded the Pandiya kingdom with his full *Mallar* army of elephants, horses and soldiers. Moreover, the Chola king was assisted by most of the northern kings.

The *Mallar* soldiers of Vikrama Chola *Mallar* coveted and then captured the cow herds of Pandiya kingdom. Moreover, they destroyed the lakes and flower deeked springs and looted the wealth of the people thereby forcing Pandiyan to battle with them.

Vangiya Sekara *Mallar*, the Pandiya king, was not interested in battles. Looking at the atrocities of the Chola army, the king prayed to god Siva for help. At that time an oracle sounded that the Pandiya king should attack the Chola king and that god would help him in winning the battle.

Pandiya king felt much happy at it and shed tears of happiness. Getting information from the spies that the army of the opponents was fast approaching them, Pandiyan got into his chariot and led his army. The four armies of Vangiya Sekara *Mallar*, namely, chariot, elephant, horse and infantry marched towards the army of Chola Vikrama

Mallar. The armies of both the kings attacked each other fiercely.

There was a loud noise from the neighing of horses, trumpeting of elephants, roaring of soldiers, clinking of anklets, and beating of drums throughout the battle field.

The armies of both the kings fought fiercely without thinking about retreat. However, after some time, Pandiyan army was not able to withstand the attack on all directions by the army of Chola and his north Indian allies. Pandiyan army suffered loses and started to collapse.

At that time god Siva, who had blessed the Pandiyan kings by erecting water shed at the battle field and supplying cool water to the soldiers, came to the rescue of Pandiyan king by taking the guise of the general of Pandiyan army.

God Siva took his bow, set the arrow, that carried his name Sundaresha *Mallar*, on the cord of the bow and shot at the soldiers of the army of Vikrama Chola *Mallar* who were blowing couches with the hope that they had almost won the battle. God Siva's arrows massacred the soldiers of Chola king in hundreds. The Chola king was astonished at this sudden change of events and believed that it must have happened because of the blessings of god Somasundarar only and he withdrew his army immediately.

But the North Indian allies of the Chola king forced him to continue the battle. God Siva, taking note of this fresh attack, started to send hundreds of arrows from his bow. Each of the arrow massacred hundreds of soldiers and in this way all the four types of armies, namely, chariot, elephant, horse and infantry were destroyed completely.

Allied soldiers of the Chola king died in the battle and the North Indian kings were also killed by the arrows of god Siva. Vikrama Chola *Malla* had no option than to withdraw his army.

God Somasundarar helped Vangiya Sekara *Mallar* to win the battle and disappeared from the battle field.

The Pandiya ing Vangiya Sekara *Mallar* blew his couch signifying his winning the battle. He, later, offered oblations, ornaments, jewelled bow and arrows to god Somasundarar and expressed his gratitude.

3.4.12.2 Sudarap peerampeyta patalam - Poem Number - 5

The furious *Mallar* army of roaring Vikrama Chola *Mallar*

- (111) *cilaittelu cempiyan vempatai mallar ceyirttu matikkatavul kulattava naattini runteli laanirai konṭu kurumpu ceytu malarattata meeri yutaittu nakarkku varumpala pantamu maa ralattu mutukki natukkam vilaittu mamarkkati yittanaraal.*

cilaittal - roaring. *aanirai* - herds of cows. *kurumbu* - battle, evil. *aaralaittal* - waylaying. *atiyitatal* - commencing. *matikkatavul kulam* - of the community of god Somasundarar or Pandiyan or *Mallar*.

- (111) சிலைத்தெழு செம்பியன் வெம்படை மள்ளர் செயிர்த்து மதிக்கடவுட் குலத்தவ னாட்டினி ருந்தெழி லானிரை கொண்டு குறும்புசெய்து மலர்த்தட மேரி யுடைத்து நகர்க்கு வரும்பல பண்டமுமா றலைத்து முடுக்கி நடுக்கம் விளைத்து மமர்க்கடி யிட்டனரால்.

Meaning

The ferocious and roaring *Mallar* army of Chola king Vikrama Chola *Mallar* captured cow herds from Pandiya kingdom ruled by Vangiya Sekara *Mallar*, a devotee of god Somasundarar. Further, they destroyed the lakes and flower - decked water springs, looted the people of their property and aroused a sort of fear among the minds of the public. These atrocious activities of the Chola army paved way for a battle.

3.4.12.3 Sundarappeerampeyta Patalam - Poem Number 15

Sound from *Mallar*'s anklets

- (112) *tullu maavoli taana yaaru tulumpu maavoli tuunṭu teer tallu maavoli pataiyo tumpatai taakku maavoli porunaraayt tellu maavoli mallar painkala leenku maavoli viinkiyat tellu maavoli veeru paatu tirintu kallena laayatee.*

tullu maa, teer tallumaa - horses. *tallutal* - pulling. *viinku iyam tellum* - musical instruments play.

- (112) துள்ளு மாவொலி தான யாறு துளம்பு மாவொலி தூண்டுதேர் தள்ளு மாவொலி படையொ டும்படை தாக்கு மாவொலி பொருநராய்த் தெள்ளு மாவொலி மள்ளர் பைங்கழ லேங்கு மாவொலி வீங்கியந் தெள்ளு மாவொலி வேறு பாடு திரிந்து கல்லென லாயதே.

Meaning

There was a roaring sound from chariot, elephant, horse and soldier armies of both Vikrama Chola *Mallar* and Vangiya Sekara *Mallar*. The sound from the anklets worn by the *Mallars*, war - drums and other items combined together and produced a loud noise.

3.4.13 Tiruvilaiyatar Puranam - Section on Convert-ing fox into horse.

3.4.13.1 Puranam

Manickavasakar, a devotee of god Siva, was born at Thiruvatauvur in the family of minister and served as a minister in Arimarttana Pandiya *Mallar*'s kingdom. Once, the king assigned his minister Manickavasagar the duty of purchasing horses for his army and allotted sufficient gold for the purpose. But, Manickavasagar spent the money in the services of god Siva and did not buy any horse.

When the king asked why the horses had not yet come to Madurai, Manickavasagar replied that the horses would be reading Madurai within three days. Unfortunately no horse did turn-up even after the expiry of three days. The king got angry with his minister. He or-

dered the *Mallars* of punishment department to punish *Manickavasagar* and to get back the gold handed over to him for the purpose of purchasing horses.

Fearing the intensity of the angry the king had upon *Manickavasagar*, *Tandaala Mallar* (the chief of the division of army meant for giving punishments), gave severe punishments to *Manickavasagar*. Loading a stone on the head of *Manickavasagar*, tying together the limbs, putting in prison, etc. were the punishments given to him. *Manickavasagar* wept and prayed to god *Siva* for help.

God *Somasundarar* decided to help *Manickavasagar*. He converted his *Mallar* attendants and aides into soldiers trained in horse riding. He collected the foxes in the forests together and made them into hores. *Somasundarar* also got on the back of a horse. All these hores marched towards the western direction to reach *Madurai*. The cloud of dust raised by the hooves of the horses reached the space and shadowed it completely.

The people who saw the herds of horses wondered whether it was the noise produced by the neighing of horses or by the waves of the ocean. The horses were so strong and beautiful that the people thought that those horses could have come from the heaven.

The horses reached *Madurai*. God *Siva*, who was in the guise of a soldier riding the horse, went to *Manickavasagar* who was in prison and asked him to convey to the king that the horses had come to *Madurai*.

Accordingly, *Manickavasagar* went to *Arimarthana Mallar* and informed that the herds of horses had come to *Madurai*. The king rejoiced at this news and offered several gifts to his minister. The king was anxiously waiting for the arrival of horses.

However, the horses did not turn up. The king lost his patience after a while and looked at his commander for giving punishment furiously to *Manickavasagar*. The commander understood the impli-

cation of king's look at him and took *Manickavasakar* to a separate place and started to give unimaginable punishments to him. *Manickavasagar* was much worried by the mischievous games played by god *Siva*.

God *Siva* took grace upon the minister and he came to the king along with the horses. The *Pandiya* king realised his mistake and freed *Manickavasagar* from the prison. Further, the king appreciated the efforts of his minister for purchasing quality horses. He asked who was the best among the *Mallars* who had come with the horses. *Manickavasagar* said that he did not know anything about it. But, *Somasundara Mallar*, came forward and demonstrated his expertise in horse ride. He explained the five speeds of horses, and eighteen types of marches. All the people present there were astonished by the marvellous skill that *Somasundara Mallar* exhibited in riding horse with his horse of vedas. All the other soldiers who came with the herds of horses claimed that he was their commander. *Somasundara Mallar* offered his prayars to the king and said that the minister had brought huge amount of wealth and distributed them to him and to his companion soldiers and as a result of that these horses which were of very rare breed reached the king.

Later he explained the qualities and behavioural pattern of different horses. The nature of many breeds of horses such as *paatalm*, *kootakam*, *ivuli*, *vanni*, *kutirai*, *pari* and *kantukam* were explained to the king in detail.

Mallar soldiers on the horses also gave a live demonstration of their ability in horse riding, obliging the orders from their commander *Somasundara Mallar*.

The horses were handed over by *Somasundara Mallar* and the *Pandiya* king accepted them by getting the bridle of the horses as a token. Thus all the horses were handed over except the one on which *Somasundara Mallar* rode.

The Pandiya king offered white silk clothes to Somasundara *Mallar*. The *mallar* soldiers who accompanied Somasundara *Mallar* were worried a little bit why he should alight from the back of the horse in order to get that gift from the king. The king offered colourful clothes to other soldiers also. Later, Somasundara *Mallar*, the incarnation of eternal love, disappeared together with his other *Mallar* soldiers. King Arimarthana Pandiya *Mallar* honoured his minister Manickavasagar and left for his palace. Others also left for their respective places.

3.4.13.2 Tiruvilaiyatar - Puranam - Section on Converting fox into horse - Poem Number - 7

Mallar enquiring Manickavasagar

- (113) *karrini toolaan cirraṇ kaṇṭetir nillaa tañjic
curriya paasam poolat toṭartukonṭeeki mallar
errini vakaitaan ponnuk kiyampumen ratirtuc ciric
cerramil cintai yaar meer cerintakal leerri naaree.*

mallar - Pallar. *erru* - which. *cerram* - ferocious facial expression, frowning.

- (113) கற்றினி தோளான் சிற்றங் கண்டெதிர் நில்லா தஞ்சிச்
சுற்றிய பாசம் போலத் தொடர்ந்துகொண் டேகி மள்ளர்
எற்றினி வகைதான் பொன்னுக் கியம்புமென் றதிர்த்துச் சிறிச்
செற்றமில் சிந்தை யார்மேற் செறிந்தகல் லேற்றி னாரே.

Meaning

The commander of *Mallar* army got fear at the wrath of his learned and jewel - decked king Arimarthana Pandiya *Mallar* and took hold of Manickavasagar and enquired him how he would return back the gold. The commander frowned at Manickavasagar and kept a heavy stone on his head as a punishment.

3.4.13.3 Section on Converting fox into horse - PoemNumber- 59

Mallars, the aides of god Siva

- (114) *taavu kantuka mintiya mottana sayamaa
vaavu tinṇaṇ mallarkaḷ manankaḷai yottaar
meevi yammanant torumitai viṭaatunin riyankum
aavi yottatu naṭuvaru marumaraip pariyee.*

kantukan , *sayamaa* - horses. *intiyam* - five senses.

- (114) தாவு கந்துக மிந்திய மொத்தன சயமா
வாவு திண்கண் மள்ளர்கள் மனங்களை யொத்தார்
மேவி யம்மனந் தொறுமிடை விடாதுநின் றியக்கும்
ஆவி யொத்தது நடுவரு மருறைப் பரியே.

Meaning

The horses that came jumping on the ground looked like five senses. The *Mallars* who rode on the backs of those horses looked like the minds of human beings. God Somasundara *Mallar* riding in the centre on the horse made up of *vedas* looked as though human life is riding on the horse.

3.4.13.4 Section on converting fox into horse - Poem Number- 67

Strong shouldered Mallars punishing Manickavasagar

- (115) *mannava ninaivaarraan mantirar perumaanait
tunninar kotupooyat toolvali maramalla
unnari tenavanjaa toruttana ruravoortan
tennavar tamaiyulkic ceevati tuṭiceyvaar.*

uravoor - (here) those who are highly devoted. *tennavar* - (here) God Somasundara *Mallar* who ruled Madurai in the name Soundara Pandiyan.

- (115) மன்னவ னினைவாற்றான் மந்திரர் பெருமானைத்
துன்னினர் கொடுபோயத் தோள்வலி மறமள்ளர்
உன்னரி தெனவஞ்சா தொறுத்தன ருரவோர்தந்
தென்னவர் தமையுள்கிச் சேவடி துதிசெய்வார்.

Meaning

The commander of *Mallar* army arrested Manickavasagar and took him to a separate place for giving punishment as per the orders of the Pandiya King Arimarthana *Mallar*. Manickavasagar who received severe punishment thought of god Somasundarar and prayed for help.

3.4.13.5 Tiruvilaiyatar Puranam - Section on converting fox into horse - Poem Number 87

The wealth offered by God, the Mallar

- (116) *poruvilcii rilakkaṇap puravi yonrutaan
oruvana tiṭaivatin turaiyi nollena
maruvurun tirumakaṇ mallar celvamum
perukurun kiirtikal palkum perriyaal.*

mallaṛ celvam - the wealth offered by god, the *Mallaṛ*. *mallaṇ* - God Siva.

- (116) பொருவில்சீ ரிலக்கணப் புரவி யொன்றுதான்
ஒருவன திடைவதிந் துறையி னொல்லென
மருவறுந் திருமகண் மல்லற் செல்வமும்
பெருகுறுங் கீர்த்திகள் பல்கும் பெற்றியால்.

Meaning

If a person is in possession of a well bred horse, prosperity will come to him automatically. Moreover, that person will be blessed by the god and will lead a luxurious life.

3.5 Perum parrap Puliyuur Nambi's Tiruvaalavaayutaiyaar Tiruvilaiyaatar Puranam

3.5.1 This book, a translated version of a section entitled Saaramuchaya from the Sanskrit work called *Uttaramahapuranam*, was composed by Perumparrap puliyuur Nambi. The age of this work is believed to be prior to Paranjothi Munivar's *Tiruvilaiyaatar puranam*. However, this work has not enjoyed that much popularity

among the people as Paranjothi's work. This work also describes 64 divine - games engaged by god Siva.

Unlike Paranjothi Munivar's *Tiruvilaiyatar puranam*, this work does not mention any thing which is important historically. Historical facts such as what games were played by the god, in whose period were they played, geneology of the kings, etc. are not found in this work.

3.5.2 In the section on the description about the glory of the country, the author speaks about the good qualities of *marutam* region (agricultural fields). In this section, poem number 13 describes the five way classification of Tamil land, namely, 1. *kurinji* (hill and surrounding areas), 2. *mullai* (forest and surrounding areas), 3. *marutam* (agricultural fields and surrounding areas), 4. *neytal* (coastal area and near by places), 5. *palai* (drought prone desert areas). He also mentions the people who live in those regions. According to this poet, the people of agricultural region (*marutam*) are *Mallaṛ*.

Group of prosperous Mallar

- (117) *atukuravar tiramperuku malarḱuriñji yaanaayar
kuṭinerunkum paṭarmullai kolumallaṛ kuluvattuvanrun
kaṭimarutam vilaiyaḱavar kaṇaniraiyum kalineyatal
paṭaimaravar nirambuneri paran murambu tarum paalai.*

vilai alavar - those who own the coral fields, namely, *Paratavar*. *paral murambu* - an elevated place made up of sand dunes. *aayar* - shepherds.

- (117) அடுகுறவர் திறம்பெருகு மலர் குறிஞ்சி யானார்
குடிநெருங்கும் படர்முல்லை கொழுமள்ளர் குழுவத்துவன்றுங்
கடிமருதம் விளையளவர் கணநிறையுங் கழிநெய்தல்
படைமறவர் நிரம்புநெறி பரன் முரம்பு தரும் பாலை.

Meaning

The flower - blossoming land of *kurinji* is occupied by *Kuravar*. The place where *mullai* flowers blossom is occupied by the shep-

herds, the fertile land *marutam* is occupied by the prosperous *Mallars* who live in groups, the place where rivers merge with the sea is occupied by the *alavar* (who bread pearl) and the desert, filled with sand dunes, is occupied by *maravar*.

3.6 Tiruvarurk Kovai

This piece of literature was composed by Ellappa Nayinar during the 16th century. This was published with the commentaries of Dr. U. V. Swaminatha *Iyer* during the year 1937. This work has been composed in praise of god Thiyagaraja, the presiding deity of Tiruvarur.

Three poems of this work speak about the people of *Mallar* community. The poet mentions that the agriculturalists of *Mallar* community grow paddy, plough paddy fields and pay pearls as wages for the labourers.

Explaining the luxurious life led by the agricultural people of *Mallar* community living in Tiruvarur, the author Ellappa Nayinar mentions that these people scare off the herons by throwing pearls at them. The hard work done by the agriculturalists of *Mallar* community and their agricultural produces such as paddy and sugar cane had enabled Tiruvarur to become a prosperous place. God Thiyagarajan was presiding over the temple of this place in order to bring to light the generous and charitable way of life led by the people of *Mallar* community, the poet says.

3.6.2 Tiruvarurk kovai - Poem Number 92

Tiruvarur, the place of wealthy Mallars

- (118) *orukooṭṭi nirku mirukani poola vuyarnta konkai*
irukooṭṭi tiruvaru minkirun taarmut teṭuttu mallar
kurukooṭṭun tanvaya laaruurti tiyaagar kulī silambir
carukooṭṭun kaatalel laamivar paarcenru caarrutumee.

orukooṭṭil - in one branch of the tree. *iruvar* - the heroine and

har aide. *kuruku* - heron. *carukooṭṭum kaatal* - the lover that causes one to become withered. *silambil* - will produce clinking noise.

- (118) *ஒருகோட்டி நிற்கு மிருகனி போல வயர்ந்த கொங்கை*
இருகோட் டிருவரு மிங்கிருந் தார்முத் தெடுத்து மள்ளர்
குருகோட்டுந் தண்வய லாரூர்த் தியாகர் குளிர்சிலம்பிற்
சருகோட்டுங் காதலெல் லாமிவர் பாற்சென்று சாற்றுகுமே.

Meaning

A lady and her aide who had swollen - breasts that appear like pairs of fruits hanging in a branch of tree, were here. God Thiyagarajar was the presiding deity of Tiruvarur, the place known for cool agricultural fields where rich agriculturalists of *Mallar* community scare off the herons from their fields by throwing pearls at them. Let us go and convey our devotion to god Thiyagaraja.

3.6.3 Tiruvarurk Kovai - Poem Number 202

Tiruvarur, the place where agriculturalists of Mallar community plough

- (119) *arumpaan moliyai yiruṭkuriveeṇṭi yaṭivaṇaṅki*
irumpaa manattai nekiṭtatel laamalla reeraṭikkum
karumpaan manicori yaaruurir reevaa kaṇṭar verpir
curumpaa niraitotai yaaykotai yaayinic colva tanree.

verpu - hill. *curumpu* - beetle. *curumpaan* - cupid, the god of love.

- (119) *அரும்பான் மொழியை யிருட்குறிவேண்டி யடிவணங்கி*
இரும்பா மனத்தை நெகிழ்த்ததெல் லாமள்ள ரேரடிக்கும்
கரும்பான் மணிசொரி யாரூரிற் றேவர கண்டர்வெற்பிற்
சிரும்பா னிறைதொடை யாய் கொடை யாயினிச் சொல்வதன்றே.

Meaning

In order to describe the generous qualities of the agriculturalists of *Mallar* community who plough the land and produce paddy and sugarcane, the god of love had played cupid and helped the lady to meet her lover.

3.6.4 Tiruvarurk Kovai - Poem Number 404

Agriculturalists of Mallar Community Paying Pearls as Wages

(120) *piilik karunkalai venkunri maalaip perumpulippar
raalip punaiya leyinarmin neetan taralamallar
kuulik kituntiru vaaruurt tiyaagar kuvattir collaay
aalikku manṇalu mangaiyum poona varu neriyee.*

aalikkum - enjoying. *tanṭaralam* - pearl. *eyinar* - the people of *paalai* (desert) region. *aṇṇal* - the lover. *mangai* - the lady.

(120) பீலிக் கருங்கலை வெண்குன்றி மாலைப் பெரும்புலிப்பற்
றாலிப் புனைய லெயினர்மின் னேதண் டரளமள்ளர்
கூலிக் கிடுந்திரு வாருர்த் தியாகர் குவட்டிற்சொல்லாய்
ஆலிக்கு மண்ணலு மங்கையும் போன வருநெறியே.

Meaning

Oh, the daughter of a resident of *paalai* (desert) region, you are wearing a dress made up of peacock's feathers, a chain of red seeds, and a chain decked with tiger's teeth as your marriage band. You tell the god Thiagaraja of Tiruvarur where the agriculturalists of *mallar* community pay pearls as wages to the labourers, that the lady and her lover are enjoying a happy and merry life.

3.7 Talapuram of Chinnamanur or Arikesanallur

This *talapuram* (work on local history) was composed by Puulaanantak Kavirayar about 356 years back. This work describes the divine games played by god Siva at Chinnamanur, the place ruled by Rajasinga Pandiya *Mallar*. This work has been translated from its Sanskrit source.

In this *talapurana* there is a section on the description of the country that narrates the fertile nature of *marutam* (agricultural) region. In this section, the 18th poem makes a description about the people of *Mallar* community. The ploughing work undertaken by the male *Mallars* and the merry song sung by the female *Mallars* are

narrated in this poem.

Songs of female Mallars attracting male Mallars

(121) *aḷḷal koṇṭa vakanpaḷa nāṅkalil
vallai koṇṭa kulaimata maataraar
villu meerumalu mallarmey yaaviyaik
kollai koṇṭa kuravaiki nootaiyee.*

aḷḷal - mud paste. *paḷanam* - field. *vallai* - a kind of flower. *kulai* - hair. *kuravai* - a type of sound produced by the trilling movement tongues. *maatar* - females of *Mallar* community.

(121) அள்ளல் கொண்ட வகன்பழ னங்களில்
வள்ளை கொண்ட குழைமட மாதரார்
விள்ளு மேருமழு மள்ளர்மெய் யாவியைக்
கொள்ளை கொண்ட குரவையி னோதையே.

Meaning

The female *Mallars*, working in the agricultural fields who were wearing flowers on their heads, produced a typical trilling sound that attracted the male *Mallars*.

3.8. Marutavanap Puranam

3.8.1 This work was composed by Shri Sivakkoluntu Desikar of Kottaiyur. Marutavanam refers to a town in *Chola* kingdom, namely, the present day Thiruvīḍai marutur. The local tree (*sthala vruksha*) of this place is Marutam tree and hence this place is called as marutavanam, meaning a forest comprising of marutam trees. Moreover, this town is on the banks of the fertile river Cauvery where there are large agricultural (marutam) fields and hence this name of the town is justified. A temple for god Siva and his resort, goddess Uma is located in this place. Towards the southern direction of Pandyan entrance, there is a statue of Varaguna *Mallar* in the temple.

This town is known by the following twelve names: 1. Thirivīḍaimarutur, 2. Sanpakaaramaniyam, 3. Sathipuram, 4.

Thaboovanam, 5. Cootinagar, 6. Sarvatiirtta puram, 7. Vilvavanam, 8. Dharma Viruttipuram, 9. Viira Chola Nagaram, 10. Sivalookam, 11. Selvaviruttipuram and 12. Muttupuram.

There was yet another poetical composition on the local history (*talapurana*) for this town. However, that work is not extant at present.

The author of this literary work, namely, Kottaiyur Shri Sivakkoluntu Desikar belongs to 19th century. It seems that this work has been composed upon the request of Sarafoji king, the then Maratta ruler of Thanjavur (1782 - 1832).

In this purana, the section on the glory of the country speaks about the nature of agricultural fields (*marutam*) in the country and also about the good qualities and nature of the people living in the area. Two of the poems speak about the *Mallar* people. Those poems have been described in the following passage.

The first one speaks about the weeding activities of *Mallar* women and the second one, the agricultural work undertaken by the children of *Mallar* community as their pastime.

3.8.2 Marutavanap Puranam - Glory of the country - Poem Number - 32

Mallar women destroying the thieves

(122) *mallartam viliiyin saayal kayalena marikkak kaiyaal
telluniir vayaluniru cerikalai kalaiyum nallaar
allala vanaiyum parrik kuliciyi nataippar kaanir
kalvanai vituvar kolloo vulakinir kalaikal tiirppoor.*

naḷḷar - women *Mallars*, *aḷ alavan* - crab in the mud. *allal* - muddy paste. *kulici* - pot. *kalai* - weed, evil practices.

(122) மள்ளர்தம் விழியின் சாயல் கயலென மறிக்கக் கையால்
தெள்ளுநீர் வயலுணின்று செறிகளை களையும் நல்லார்
அள்ளல வளையும் பற்றிக் குழிசியி னடைப்பர் காணிற்
கள்வனை விடுவர் கொல்லோ வுலகினிற் களைகள் தீர்ப்போர்.

Meaning

The women of *Mallar* community, whose eyes are as beautiful as fish, go to the agricultural fields, pluck out the weeds and catch the crabs in the field and put them into their pots. The women of *Mallar* community who weed out the evil practices from the world will not leave to escape those people who indulge in evil practices.

Explanation

The *Mallar* women are capable of weeding out not only the agricultural fields but also the world. They possess such good qualities that they weed out evil doers from this world. The crabs that harm the crops are caught and eliminated from the field; so also the evil doers are caught and eliminated from this world.

3.8.3 Marutavanap Puranam - Glory of the country - Poem Number - 33

Pastime of Mallar Childern

(123) *alavane raaga naala maartaru kamalap pootil
kalanaiyi nulu kommaik kamaṭattir parampin ceykai
ilakurac ceyvar mallā rinciru putalvar ceyyul
valaciru makalir paimpul naṭuvarkaḷ makilvur roorpaal.*

alavam - crab. *naalar* - stalk. *kalanaiyin* - like the plough. *kommai* - large. *kamaṭam* - tortoise. *cey* - field. *parampu* - wooden plank for levelling the agricultural plots.

(123) அலவனே ராக நாள் மார்தரு கமலப் போதில்
கலனையி னுழுது கொம்மைக் கமடத்திற் பரம்பின் செய்கை
இலகுறச் செய்வர் மள்ள ரின்சிறு புதல்வர் செய்யுள்
வலசிறு மகளிர் பைம்புல் நடுவர்கள் மகிழ்வற் றோர்பால்.

It has to be recollected here that *Perurupuranam*, in a poem in the section *Palluppatalam* described gods Murugan and Vinayakan as playing in the agricultural fields with the fishes and tortoise caught in the field and also as the childern of *Pallar* community.

Meaning

The *Mallar* boys imitated agricultural activities. Treating the crabs as their oxen they ploughed the field, keeping the stalks of lotus flower as the plough. They levelled the field treating tortoise as the levelling wooden plank. The *Mallar* girls were also engaged in similar pastime activities. They treated tender blades of grass as seedlings and transplanted them. Thus, the children of *Mallar* community spent their time imitating the elders in their agricultural activities.

Explanation

The children of *Mallar* community were also thinking about agriculture even in their games. This makes clear the involvement they had in farming activities. It is sure that agriculture was their family profession.

3.9 Kumaragurupara Swami's Madurai Meenakshi Ammai Pillaittamil

3.9.1 Saint Kumaragurupa Swami was born in Thiruvaikuntam located in Pandiya country to the couples Shanmuga Sigamanik Kavirayar and Sivakami Ammai. His other works are Meenakshi Ammai Kuram, Meenakshi Ammai Irattaimani maalai. Muthukkumaraswamy Pillait Tamil, Chidambara Mummanikkovai, Chidambara Ceyyut Kovai, Sivagami Ammai Irattaimani maalaai, Kaasik Kalambakam, Sakalakalavallimaalai and so on. The commentary for the work Meenakshi Ammai Pillaittamil by a scholar, namely, Prof. Pu. Ci. Punnai Vananatha Mudaliyar has been published by the South India Saiva Siddhanta Works Publishing Society. In this work, Madurai Meenakshi Ammai has been treated as a child.

Kumaragurupara, the author of this work, speaks about *Mallar*, *Kataiñar* and *Kataiciyar* in two poems. He mentions that the *Mallars* perform the agricultural work of thrashing the paddy using buffaloes. *Mallars* who have drunk toddy and who are as dark as cloud work in the agricultural fields along with the *Kataiciyar* women who have

bangles on their wrists. The heavenly cow Kamadenu grazes at the sugarcane fields, mentions the poet.

3.9.2 Meenakshi Ammai Pillait Tamil - Taalapparuvam - Poem Number - 27

Mallars thrashing the paddy stalks with buffaloes

- (124) *vaarkun riraṇṭu sumantosiyum
malarkkom banaiyar kuḷal tunjum
malalaic curumbar pukuntulakka
malarttaa tukuttu vaanatiyait
tuurkkum potumbin muyarkalaiyin
tulli ukaḷum musukkalaicin
tulānik kotunkik karāniyiner
cuuttup paṭappai meeyntukatirp
poorkkun reerūni karumukilai
velvaay mallar piṇaiyalitum
poru kootterumaip poottinoṭum
puutti atikka itikkuralviṭ
taarkkum palant tamiḷ maturaik
karasee taaloo taaleeloo
arulsuūr koṇṭa ankayarkan
amutee taloo taaleeloo*

vaar - piece of cloth worn covering the breasts. *muyarkalai* - Chandran having rabbits. *paṭappai* - stack of straw. *curumbar* - beetle. *podumbu* - groove. *tulani* - sound. *musu* - a type of monkey. *kalai* - male.

- (124) வார்குன் றிரண்டு சுமந்தொசியும்
மலர்க்கொம் பனையார் குழல்தஞ்சும்
மழலைச் சுரும்பர் புகுந்துழக்க
மலர்த்தா துகுத்து வானதியைத்
தூர்க்கும் பொதும்பின் முயற்கலையின்
துள்ளி உகளும் முசுக்கலையின்
துழனிக் கொதுங்கிக் கறனியினெற்
சூட்டுப் படப்பை மேய்ந்துகதிர்ப்

போர்க்குன் றேறுங் கருமுகிலை
வெள்வாய் மள்ளர் பிணையலிடும்
பொரு கோட்டெருமைப் போத்தினொடும்
பூட்டி அடிக்க இடிக்குரல்விட்
டார்க்கும் பழனத் தமிழ் மதுரைக்
கரசே தாலோ தாலேலோ
அருள்துற் கொண்ட அங்கயற்கண்
அமுதே தாலோ தாலேலோ.

Meaning

The city of Madurai is very much fertile and prosperous. The bettles enter into the flower - decked flocks of hairs of women who cover their large breasts with piece of cloth and produce a humming noise. The dark coloured buffaloes, frightened by the male monkeys, graze at the stacks of straw. The *Mallars* brought these buffaloes and employed them for thrashing the paddy stalks. Agricultural fields will always be busy and roaring noise will be heard from there. Madurai is known for the fostering of Tamil language. Oh, Ankayarkanni, the queen of such a great city, you please have sleep.

Explanation

Kumaraguruparar mentions in this poem that the thrashing of paddy stalks was done by the *Mallars*, the agriculturalists.

3.9.3 Meenakshi Ammai Pillait Tamil - Muttap paruvam - Poem Number - 49

Katainar and Kataiciyar of Mallar Community

(125) *pinnaḷ tiraikkataḷ matukkutam aratteekku*
peymukir kaaru talaveṇ
piraimatik kuunkuyak kaikkataina rotuputai
peyarntitai nutanka volku
minnaḷ tatittuk karumpor rotik kataici
melliyar veriip peyaravaan
miinkanam verukkolla veṭivaraal kuti kollum
viṭpulaṃ vilaipu lamenak

kannaḷ perunkaatu karpakak kaattuvalar
kaṭavulmaa kavalāṇ koḷak
kaamadēe nuvininru kaṭaivaay kuṭattak
katirkkulai mutirntu vilaiyum
cennaḷ paṭappaimatu raippati parappaval
tiruppavala mutta marulee
ceelvaitta onkoṭiyai valamvaitta penkoṭi
tiruppavala mutta marulee.

kaṭaivaay kuṭattatal - ruminating something by keeping it at the back part of the mouth. *kuunkuyam* - bent sickle. *olkutal* - moving. *tatittu* - lightning. *paṭappai* - agricultural plot. *karumpon* - iron. *ceel* - a fish. *kaṭaici melliyar* - women of *Mallar* community. *kaṭaīnar* - *Mallar*.

(125) பின்னல் திரைக்கடல் மதுக்குடம் அறத்தேக்கு
பெய்முகிற் காரு டலவெண்
பிறைமதிக் கூன்குயக் கைக்கடைஞ் ரொடுபுடை
பெயர்ந்திடை நுடங்க வொல்கு
மின்னல் தடித்துக் கரும்பொற் றொடிக்கடைசி
மெல்லியர் வெரீஇப் பெயரவான்
மீன்கணம் பெருக்கொள்ள வெடிவரால் குதிகொள்ளும்
விட்புலம் விளைபு லமெனக்
கன்னல் பெவருங்காடு கற்பகக் காட்டு வளர்
கடவுள்மா கவளங் கொளக்
காமதே னுவுநின்று கடைவாய் குதட்டக்
கதிர்க்குலை முதிர்ந்து விளையும்
செந்நெல் படப்பைமது ரைப்பதி பரப்பவள்
திருப்பவள முத்த மருளே
சேல்வைத்த ஒண்கொடியை வலம்வைத்த பெண்கொடி
திருப்பவள முத்த மருளே.

Meaning

The city of Madurai is very vertile and prosperous. There the dark complexioned *Mallars* drink stomach full of doddy and move about in the fields with sickles in their hands. Bright and beautiful women of *Mallar* community (*kaṭaiciyar*) who are as slims as lightning and who wear bangles made up of iron move away being fright-

ened by the fish in the agricultural fields. Plenty of fishes are found in the fields. In the field where sugarcane is grown, *Airavatam*, the heavenly elephant grazes on the sugarcane plants and *Kamadenu*, the heavenly cow, feeds on the paddy crop. The city of Madurai is surrounded by agricultural fields where quality paddy and other items are grown. Oh, god whose eyes are as beautiful as *Kayal* fish! You please kiss me.

Explanation

Professor Punnaivananathar, the commentator of this work, mentions that *Kaṭaiṇar*, people of a subsect of *Pallar*, are *Mallars*.

3.10 Vinayaka Puranam

3.10.1 This work, composed by Perur Kacciyappa Munivar, belongs to 18th Century, the age of puranas. kacciyappar was the author of *Perurppuranam* also. In the section on the glory of the country, the author of this work, discusses in detail the characteristic features of *Mallar* community. He further states who were the agriculturalists. Such group of people as *Mallar* and *Kalamar* are basically agriculturalists. Devendra was one among their forefathers. These people offer their worships and respects to Devendra before commencing any work, the poet mentions.

The author further states that Devendra was bestowed with thousand eyes just for the purpose of looking and enjoying at the roaring and flourishing agricultural activities performed by the *Mallars*, and to rejoice looking at their agricultural produces.

The poet further mentions that the *Mallars* were engaged both in agricultur and army. The song sung by the *Mallars* during the time of ploughing the field relaxes their oxen. The people of *Mallar* community were leading a pompous life. They produced quality paddy and took rice as their food. They sowed their seeds after worshipping Devendra, their ancestor. The children of *Mallar* community protect the paddy field by driving out the sparrows using balls. They

water the seedlings properly. They remove the weeds from the fields. Their enemies run away after listening to their fame and glory. They allotted and set apart a portion of the paddy produced by them for feeding the guests, yet another portion for feeding the poor and another portion for giving to the king.

The poems that speak about the virtuous qualities of *Mallar* are discussed in the following section.

3.10.2 Vinayaka Puranam - Marutam - Naattup Patalam - Poem Number 73

Kalamars, the professional

(126) *muntutan kulattitai vanṭa moympuṭai
intirak kaṭavulukkiniya vaippitait
tan tolil purivatee takkataamena
ventirar kalamarkaḷ vinaiṇaraayinar.*

(126) முந்துதங் குலத்திடை வந்த மொய்ம்புடை
இந்திரக் கடவுளுக்கினிய வைப்பிடைத்
தந் தொழில் புரிவதே தக்கதாமென
வெந்திறற் களமர்கள் வினைஞராயினர்.

Meaning

The strong - built *Kalamars* did agricultural works as that was the work liked most by Devendra, their family deity and also one of their ancestors.

Explanation

The word *vinaiṇar* (those engaged in works) used in this poem refers to any people engaged in doing some work. *kalamars* worship their ancestor Indiran. The word *kalamar* refers to *Mallar*. The *Mallar* were referred to as *Kalamar*. *Mallars* worshipped their ancestor Indiran or Devendiran.

3.10.3 Vinayaka Puranam - Poem Number - 98

Mallars, the agriculturalists and the King's personal guards

- (127) *aṇṇal kaippataiyalla tillaamaiyaal
eṇṇi mallaraḷappatai yiṭṭinaar.*

alam - plough. *kaippatai* - the personal security guard of the king.

- (127) அண்ணல் கைப்படையல்ல தில்லாமையால்
எண்ணி மள்ளரலப்படை யீட்டினார்.

Meaning

As there was no other army than the one meant for the personal security of the king, the people of *Mallar* community took to agricultural work and earned their living.

Explanation

The *Mallars* worked in the personal security guard of the king. They also worked as agriculturalists with their plough. "Plough and battle always go together" was an old saying among the people of *Mallar* community.

3.10.4 Vinayaka Puranam - Poem Number 101

Oxen enjoying the songs of Mallars

- (128) *iṭakku mallareḷuppiya paattinaal
natakkum puunikaṇanru kaḷikkumee.*

puuni - ox.

- (128) இடக்கு மள்ளரெழுப்பிய பாட்டினால்
நடக்கும் புணிகண்ணன்று களிக்குமே.

Meaning

The oxen pulling the plough enjoy and relax at the song sung by the *Mallars* while the ploughing work was going on.

3.10.5 Vinayaka Puranam - Poem Number - 102

Mallars leading pompous life

- (129) *nellin vittinai nittalum kurrunum
nalla selvattinanniya mallarkal
pulluraa malulutupin puuṇiyaic
cellavuyttanar tiimpuna laattiye.*

puuni - ox. *nittalum* - daily. *kurrunum* - pounding and then eating.

- (129) நெல்லின் வித்தினை நித்தலுங் குற்றுணும்
நல்ல செல்வத்தினண்ணிய மள்ளர்கள்
புல்லுறா மலுமுதுபின் புணியைச்
செல்லவுய்த்தனர் தீம்புன லாட்டியே.

Meaning

The *Mallars* pound the paddy daily and eat food prepared of quality rice. They plough the land properly and grow the crops carefully. After ploughing the land, they wash the oxen cleanly and let them go to their places.

3.10.6 Vinayaka Puranam - Poem Number - 103

Virtuous Mallars sowed after worshipping Devendra

- (130) *uluta ceerrinai yaatiyi nottitap
palutin mallar payirri valaariyait
tolutu veṇmulai tuvit telitta pin
mulutu niiraik kavilppar muraimaiyaal.*

vallaari - Devendra. *veṇmulai* - germinated paddy seeds. *aati* - the wooden plank used for levelling the field.

- (130) உழுத சேற்றினை யாடியி னொத்திடப்
பழுதின் மள்ளர் பயிற்றி வலாரியைத்
தொழுது வெண்முளை துவித் தெளித்த பின்
முழுது நீரைக் கவிழ்ப்பர் முறைமையால்.

Meaning

The virtuous people of *Mallar* community ploughed the field, then levelled it and sowed the germinated paddy seeds in the plot after worshipping their ancestor Devendra. Later, they allowed the excess water to go out from the seedling plot.

Explanation

Here it has been mentioned that Devendra was an ancestor of *Mallars*. Moreover, it has been mentioned in this poem that the *Mallars* led a virtuous life.

3.10.7 Vinayaka Puranam - Poem Number - 104

Wealthy people of Mallar Community

(131) *kuruvi veṇṇuṇṇai kuṇṇuṇṇai poontavai
veruviyooṭa veruṇṇunār veerilaiṭ
tiruvin mallar ciraar pantatittitum
poruḷi lootaiyap pullina mooṭṭumee.*

(131) குருவி வெண்ணுணை கூட்டுணைப் போந்தவை
வெருவியோட வெருட்டுநர் வேறிலைத்
திருவின் மள்ளர் சிறார் பந்தடித்திடும்
பொருளி லோதையப் புள்ளின மோட்டுமே.

Meaning

The children of wealthy *Mallars* scare off the sparrows that come to their nests. They drive away the sparrows by throwing balls at them.

Explanation

The word *Tirumaal* used to refer to god Vishnu is a contracted form of the phrase *Tiruvina Mallar*. This poem makes it clear that *Tirumaal* and *Perumaal* were the ancestors of *Mallars*.

3.10.8 Vinayaka Puranam - Poem Number - 105

Eating the seedling plot

(132) *muḷaikaḷ vmeerril patintu mutirntitum
talainetum paṇaicaarntu narraayena
alavinukkamai vurma valavaiyil
kaḷamar menpunal kaarirantuuttuvaar.*

(132) முளைகள் சேற்றில் பதிந்து முதிர்ந்திடும்
தளைநெடும் பணைசார்ந்து நற்றாயென
அளவினுக்கமை வற்ற வளவையில்
களமர் மென்புனல் காற்றிறந்துட்டுவார்.

Meaning

The seeds sown in the seedling plot germinate well and grow into seedling. Then they are transplanted in other plots. A person of *Kaḷamar* sect waters the crop taking into account the need, like a good mother (who feeds her child carefully).

Explanation

The words *Kaḷamar* and *Mallar* have been used to refer to one and the same group of people engaged in agriculture. It becomes clear that both these two words refer to *Mallar* community.

3.10.9 Vinayaka Puranam - Poem Number - 112

Mallar men allowing Mallar women to go free and engaging in weeding

(133) *tankavarkkee takkatenavakat teṇṇik kaḷaikaḷaiya
tanikum vayar toḷil mallar taiyalaarai celavittuṭtaar.*

(133) தங்கவர்க்கே தக்கதெனவகத் தெண்ணிக் களைகளைய
தங்கும் வயற் தொழில் மள்ளர் தையலாரை செலவிடுத்தார்.

Meaning

On deciding that the work of removing the weeds from the field

can best be done by themselves, the male *Mallars* let the female *Mallars* free and allowed them to go away. The male *Mallars* took charge of weeding the field. ..

3.10.10 Vinayaaka Puranam - Poem Number - 117

Fame of Mallars

(134) *uranjeriyum pakai savattayontalai yaatikalalaninta
paranjiritta punniyaree poonranar mallar pukal.*

(134) *உரஞ்செறியும் பகை சவட்டயொண்டலை யாதிக்களணிந்த
பரஞ்சிரித்த புண்ணியரே போன்றனர் மள்ளர் புகழ்.*

Meaning

The people of *Mallar* community have won their enemies and all the people of the town honour them as virtuous people. Such is the quality of *Mallar* people.

Explanation

It has been made clear that plough and battle are the traditional occupation of the people of *Mallar* community.

3.10.11 Vinayaka Puranam - Poem Number - 118

Crops touched by Ulattiyar

(135) *ciirarivaar uraiyututaiya teevar mutalanaivoorkkum
vaarari puun mulai maatar makil celvatatisayamoo
oorarivaakiya payirum ulattiyar kaittarin tooyap
paarariya mikat telintu paranteluntu valarvanavaal.*

ulattiyar - women of *Mallar* caste. *vaar* - cloth covering the breast. *paar* - world.

(135) *சீரறிவார் உரையுடுடைய தேவர் முதலனைவோர்க்கும்
வாரறி பூண்முலை மாதர் மகிழ் செல்வத்திசயமோ
ஓரறிவாகிய பயிரும் உழுத்தியர் கைத்தறிந் தோயப்
பாரறிய மிகத் தெளிந்து பரந்தெழுந்து வளர்வனவால்.*

Meaning

There is nothing wonderful in the activities of the women of *Mallar* caste which they do to make their ancestor Devendra and others happy. The crops, that have only one sense, being touched by the hands of *ulattiyar* (women of *Mallar* caste) and transplanted in the paddy fields grow prosperously.

3.10.12 Vinayaka Puranam - Poem Number - 124

Mallar of pariti (sun) and mati (moon) subsect

(136) *man punal kaal veli pariti mati mallar ena viisar.*

pariti - name of a subsect among the *Mallars*. *mati* - name of a subsect among the *Mallars*. People of both these subsects belong to *Mallar* community.

(136) *மன் புனல் கால் வெளி பரிதி மதி மள்ளர் என வீசர்.*

Meaning

The subsects, namely, Suurya, Chandra and indira all refer to the people belonging to *Mallar* community.

3.10.13 Vinayaka Puranam - Poem Number - 127

Why Devendra has one thousand eyes ?

(137) *kaiyinaal pitittattittum kaṭaṭiyil paruttittum
vaiyellaam taṇappittu maruvu patar navai niikkic
ceyyella mikak kuvikkum cennel valanookkutarke
meyyelaam vilipataittaann vinnavanavaa mintirane.*

Devendran is known as thousand-eyed person. *cey* - agricultural field. *taṇappittu* - having boiled. *maruvu* - thrashing. *mey* - body.

(137) *கையினால் பிடித்தடித்தும் கடவடியில் பருத்திடும்
வையெல்லாம் தணப்பித்து மருவு பதர் நவை நீக்கிச்
செய்யெலா மிகக் குவிக்குஞ் செந்நெல் வளநோக்குதற்கே
மெய்யெலாம் விழிபடைத்தான் விண்ணவனாமிந்திரனே.*

Meaning

The agriculturalists of *Mallar* community hold the stalks of paddy crops in their hand and separate the paddy from the stalks. Then they thrash the straw to separate the paddy that still remains in the straw. Then the husks are removed and finally they heap the large amount of paddy that they have produced. For the purpose of having a look at the bumper crop produced by the *Mallars* and to take pleasure in it, Indiran has been bestowed with one thousand eyes.

3.10.14 Vinayaka Puranam - Poem Number - 128

Mallars allocating the paddy produced by them

(138) *tenpulattaar teevar viruntinar ceer curramun taamen
raim pulattaarini toomba vainkuuru koṇṭuḷavar
inpura naanilam purakkum meentalukkoor pakuppaakkit
tampakuppaal vilainteenait tarumamum ceyvaar munamum.*

teevar - people of Devendra community. *aimpulattaar* - people of five regions. *naanilam* - four regions of the country, namely, 1. *kurinji*, 2. *mullai*, 3. *marutam* and 4. *neytal*. *eental* - king. *ulavar* - *Mallar*.

(138) தென்புலத்தார் தேவர் விருந்தினர் சேர் சுற்றமுந் தாமென்
றைம் புலத்தாறினி தோம்ப வைங்கூறு கொண்டுழவர்
இன்புற நானிலம் புரக்கும் மேந்தலுக்கோர் பகுப்பாக்கித்
தம்பகுப்பால் விழைந்தேனைத் தருமமுஞ் செய்வார் முனமும்.

Meaning

The people of *Mallar* community allot one portion of their agricultural produces for treating guests from all the five regions and other people. One more portion of the agricultural produces is handed over to the king who protects them and the country. The remaining portion is spent by them for charitable purposes.

Explanation

The people of *Mallar* community allot separate portions of the

paddy produced by them for treating the guests, giving to the king and for distributing to the needy people. This practice gives them happiness.

3.11 Palanippillaittamil

3.11.1 This piece of literature was composed by Chinnappa Naicker. It seems that he was patronized by a philanthropist by name Vijaya Gopala Durai who lived at Balasamudram, near Palani. This work was edited by Dr. U. V. Swaminata Iyer and published by Madurai Tamil Sangam during the year 1932 A.D.

This work has been composed in praise of god Murugan of Palani. Of the thirty one poems in this work, two poems (number 9 and 24) speak about the *Mallar* and *Kataiciyar*.

3.11.2 Palanippillaittamil - Taalapparuvam - Poem Number - 9

Group of Mallars enjoying the songs of Kataiciyar

(139) *kuvalaik karuṭkaṭ kataiciyarkaḷ kuṭittuk kalittuk kalyilaikkuk
kuvaiyal kuvaiya laakkuvittuk katti maṇinit tilamaḷanta
pavaḷa vaḷḷan tanaiyitukkip pirivi nutanee kuravai pala
paatu misaiyaan mallar kuḷaam pakattuk kalnttir
parampiṇakkit
tuvalavuluta karum ceerrir rulanka vilainta ceṇmcaalit
tokaiyun karumpu muttiinac cootip piraipoor
panaikatoorun
tavalan kolikkun tiruppalanit talaivaa taaloo taaleeloo
saivan talaikkap pirantarulūm caturaa taaloo taaleeloo.*

kuvaiyal - heap. *pakatu* - ox. *parambu* - wooden plank used for levelling the field. *caali* - paddy. *panaikal* - fields. *tavaḷam* - pearl. *mallar* - Pallar. *kataiciyarkaḷ* - women of *Mallar* caste.

(139) குவளைக் கருடகட் கடைசியர்கள் குடித்துக் களித்துக் கள்விலைக்குக்
குவையல் குவைய லாக்குவித்துக் கட்டி மணிநித்
திலமளந்த
பவள வள்ளந் தனையிடுக்கிப் பிரிவி னடனே குரவைபல

பாடு மிசையான் மள்ளர்குழாம் பகட்டுக் கழுத்திற்
 பரம்பிணக்கித்
 துவள வழுத கருஞ்சேற்றிற் றுலங்க விளைந்த செஞ்சாலித்
 தொகையுங் கரும்பு முத்தினச் சோதிப் பிறைபோற்
 பணைகடொறுந்
 தவளங் கொழிக்குந் திருப்பழனித் தலைவா தாலோ தாலேலோ
 சைவந் தழைக்கப் பிறந்தருளுஞ் சதுரா தாலோ
 தாலேலோ.

Meaning

The women of *Mallār* community, who have eyes like *kuvalai* (blue nelumbo) flower, have measures with them for measuring the paddy that have been produced in heaps. They sing *kuḷavai* songs that attract the men of *Mallār* community. God Murugan, the presiding deity of the temple at *Palani*. you help the *Mallārs* to produce good yield of paddy and sugarcane in the fields levelled by them. Oh Muruga, the chief of such a place, you please sleep! Oh Muruga, you were born for the growth of Saivite religion, you please sleep!

Explanation

The author of this work Chinnappa Naicker uses the word *Mallār* to refer to the *Pallārs* even though the name *Mallār* had already got changed into *Pallār*. He states that Palani grew into a big city because of their agricultural activities. He indirectly mentions that God Murugan is the chief of *Pallārs*.

3.11.3 Palanippillaittamil - Siruparaipparuvam - Poem Number - 24

Young Mallar women in the fields

(14) *kaarkoṇṭa taṇṭalai nerukkatti liḷamañjai*
kavininilavu tookaiyutarik
kaṇṇurac ciraivirit taatavila maantalir
karittumen kuyilkaḷ paatat
taarkoṇṭa vañjiraip paattalika ḷorukooti

taatuṇṭu paṇṇisaikoḷat
taaluṇ kuṭakkani yutirkinṛa suunmanti
tankamukin miitileerum
eerkonṭa paḷanattin laalaivaayp paalaṭu
miḷankoola maḷḷar maṭavaar
isaiyinaar kuravaikaṇ muḷankavee marutanila
mengumuyar valamaivirum
ciirkoṇṭa tarumaivai kaapurik kiraivanee
ciruparai muḷakkiyarulee
tiruvaavinankuṭip paḷanimalai murukanee
ciruparai muḷakkiyarulee.

taṇṭalai - arbour. *kuṭakkani* - jack fruit. *kuravaikaḷ* - a type of song. *vaikaapuri* - the place Palani. *maññai* - peacock. *kaar* - cloud. *taatu* - honey. *manti* - monkey. *maḷḷar maṭavaar* - ladies of *Mallār* community. *paattalikaḷ* - the bees that produce humming sound. *kamuku* - betel nut. *aalavaay* - Meenakshi of Madurai. *paalaṭu* - filled with milk.

(140) கார்கொண்ட தண்டலை நேருக்கத்தி லிளமஞ்ஞை
 கவினிலுலவு தோகையுதறிக்
 கண்ணுறச் சிறைவிரித் தாடவிள மாந்தளிர்
 கறித்துமென் குயில்கள் பாட
 தார்கொண்ட வஞ்சிறைப் பாட்டளிக ளொருகோடி
 தாதுண்டு பண்ணிசைகொளத்
 தாமுங் குடக்கனி யுதிர்க்கின்ற துன்மந்தி
 தண்முகின் மீதிலேறும்
 ஏர்கொண்ட பழனத்தி லாலைவாய்ப் பாலடு
 மிளங்கோல மள்ளர் மடவார்
 இசையினாற் குரவைகண் முழக்கவே மருதநில
 மெங்குமுயர் வளமைவீ றும்
 சீர்கொண்ட தருமைவை காபுரிக் கிறைவனே
 சிறுபறை முழக்கியருளே
 திருவாவி னன்குடிப் பழனிமலை முருகனே
 சிறுபறை முழக்கியருளே.

Meaning

Peacocks stretch their feathers and dance in happiness at the

arbours covered with full of clouds. The onlookers enjoy at this sight. cuckoo birds sing in the mango groves. The bees hum in the woods after drinking honey. The monkeys sitting on the jack tree kick the jack fruit and jump to the betel net trees. The agricultural fields are filled with the melodious songs sung by the young *Mallar* women who have breasts filled with milk like goddess Meenakshi. The town Palani is fast developing owing to the agricultural activities of *Mallars*. Oh Muruga, the chief of such a prosperous and virtuous place! You please play the small drum. Oh Muruga, the god presiding the temple at Thiruvavinankuti of Palani hills, you please play the small drum.

Explanation

The women of *Mallar* community are compared with the queen of Madurai, namely, Meenakshi. The country is prosperous only because of these people, says the poet, Chinnappa Naicker.

3.12 Veerapandiyan

This work, composed by Jegaveera Pandiyan during 19th century, speaks about Kattabommu Naicker, a Telugu king. The author of this work had suffixed his name with the title of Pandiyan kings, who ruled Madurai before the *Vadugars*. In this work, he speaks about the mastery achieved by the *Mallars* in warfare. The ways in which the opponents are attacked and frightened are described in this poem.

3.12.1 Veerapandiyan - Niyayam Terinta Patalam - Poem Number - 1211

Mallar's battle

(141) *mallarcey poorinil matima runṭunaan
allarur uralamantuḷ ayanṭu viilṭantan
vallavan tuṇaiyutan vaavip pooyinaan
mellavee yeluntavan vilṭi rantanan.*

(141) மல்லர்செய் போரினில் மதிம ருண்டுநான்
அல்லறுற் றலமந்துள் அயர்ந்து வீழ்ந்தனன்
வல்லவன் துணையுடன் வாவிப் போயினான்
மெல்லவே யெழுந்தவன் விழிதி றந்தனன்.

Explanation

The *Mallars* attack the opponents severely that the enemies lose their senses. Such is the expertise achieved by the *Mallars* in warfare. They are capable of reducing the enemies into pieces.

The place surrounding Panchalankurichi was occupied by the *Mallars*; they continue to live there even today. *Mallars* served in the army of *Veerapandiya Kattabomman*, the great freedom fighter. *Sundaralingak Kutumbanar* is one of the famous commanders of *Mallar* army.

The author of this work Jegavirapandiyan, speaks about *Pallar* as *Mallar*. Some of the landlords, of Palayappattu added the title *Vellala* - a title possessed by the *Mallars* - to their names in order to boost their fame and honor just like the petty king Kattabomman who added the title Pandiyan to his name in order to boost himself.

CHAPTER FOUR

MALLAR, PALLAR AND MAḶḶAR IN
NIGANDU

Niganadu served as dictionaries in olden days, before the dictionaries of the present day model were introduced. The meanings of words were given in poetic form in *nigandus*. A dictionary by name *Caturakarati* compiled by Veeramamunivar was a pioneering work in this field. It was compiled during the year 1732 A.D. Among the *nigandus* the old ones are *Divakara Nigandu* of 9th century A.D. and *Pingala Nigandu* of 10th century A.D. Both of these *nigandus* had been composed during the period when Tamil land was ruled by the kings of Tamil origin. After the dawn of 14th century, Tamil land gradually came into the hands of non - native kings. By the 16th century almost the whole of Tamil land was ruled by non - Tamil speaking kings and this situation continued until the year 1947 A.D. During this period also many *nigandus* and dictionaries have been composed and compiled. But these works did not properly describe the *MaḶḶars* and *Pallaḷars*, the native Tamil kings who ruled Tamil land.

Moreover, the people of *MaḶḶar* community got themselves divided into separate clans that were referred to as Cheran clan, Cholan clan, Pandiyan clan, Konkar clan, Devendran clan, Chandra clan, and Agni clan. Further, there were kings from Chera, Chola and Pandiyan subsects who ruled Tamil land. Since the people of *MaḶḶar* community were subdued during the rule of non - native kings, many literary works, inscriptions, copper plates and palm leaf manuscripts that describe them have been purposefully destroyed, it seems.

However, Tamil literary works have not been destroyed completely. There are many literary works that speak about the *MaḶḶars* (*Pallaḷars*). These works make it clear that the Chera, Chola and Pandiyan kings and also the petty kings belong to *MaḶḶar* community. Yet, the scholars in Tamil literature and Tamil history ignored these

descriptions and speak and write as though the successors of Tamil kings have disappeared. It is sincerely believed that the present book would serve as an eye opener to these scholars and the true history of Tamil land and Tamil kings would be rewritten, and also the commentaries for our literary works would be prepared properly and accurately.

The following passages describe the statements made by *nigandus* about *MaḶḶars* and *Pallaḷars*.

4.1 *Divakara Nigandu*

This *nigandu* was composed by *Sentan Divakarar* during the 9th century. Of all the *nigandus* available in Tamil language, this is the earliest extant one. This *nigandu* was composed during the period when Tamil land was ruled by the Tamil kings. This work was composed before the name *MaḶḶar* got changed into *Pallaḷar*.

The following is the description made by *Divakarar* about the people of five regions (The numbers given here are as given in the *nigandu*).

4.1.1 *Kuriṇṇji* (hill and surrounding region)

- 290 The people living in *kuṛiṇṇji* are of 5 groups, namely, 1. *Kuravar*, 2. *Kaanavar*, 3. *Kunṛavar*, 4. *Punavar* and 5. *Iravulaḷar*.
- 291 The women living in *kuṛiṇṇji* are of 2 groups, namely, 1. *Koriccīar* and 2. *Kurattiyar*.
- 292 The men of *kuṛiṇṇji* region are known by 7 names, namely, 1. *kaanaka naaṭan*, 2. *poruppan*, 3. *porunan*, 4. (*aana*) *malaiyan*, 5. *verpan*, 6. *silamban* and 7. (*ciṛanta*) *nanpan*.

The professions of these people are hunting, collecting fruits and other agricultural produces grown in the hilly regions.

4.1.2 *Mullai* (forest and surrounding regions)

- 291 The people of *mullai* region are referred to as 1. *mullaiyaalḷar*, 2. *koovalar*, 3. *iḍaiyar*, 4. (*colliya*) *vaṇṭar*, 5. *potuvar*, 6. *aan*

valloor, 7. *kuṭavar*, 8. *paalar*, 9. *toruvar*, 10. *govindar*, 11. *aṇṭar*, 12. *gopaalar*, 13. *aayar*, and 14. *amutar*.

298 The women of *mullai* region are 1. *aaycciyar*, 2. *toruttiyar*, 3. *potuviyar*, 4. *kuṭattiyar* and 5. (vaaynta) *iṭaicciyar*.

299 The chiefs of *mullai* region are
1. *aṇṇal*, 2. *toonral*, 3. *kurumporainaaṭan* and 4. *kaanakanaatan*.

The professions of these people are cattle breeding, dairying, and dry land farming to some extent.

4.1.3 *Marutam* (Plain agricultural fields and surrounding region)

304 The people settled in *marutam* region are
1. *kaḷamar*, 2. *toḷuvar*, 3. *maḷḷar*, 4. *kambalar*, 5. *viṇaiyar*, 6. *uḷavar*, 7. *kaṭaiṇar* and 8. *kiḷaiṇar*.

Explanation

Kaḷamar, *Maḷḷar*, *Kambalar*, *Kaṭaiṇar* and *Uḷavar* are the subsects among the *Pallars*.

305 The women living in *marutam* region are
1. *uḷattiar*, 2. *kaṭaicciyar* and 3. *aarrukkaalaattiyaar*.

Explanation

These three groups are also subsects of *Pallars*.

306 The men of *marutam* region are known as
1. *uuran*, 2. *kakiḷnan* and 3. *kiḷavan*.

307 The women of *marutam* region are known as
1. *manaivi*, 2. *kiḷatti*, 3. *illaal* and 4. *il*.

The main profession of these people is agriculture (producing paddy, sugar cane and plantain), and defence. Since these people belong to the heredity of kings, mostly they work as commanders in army, and also as soldiers, ministers, administrators and so on.

4.1.4 *Neytal* (coast and surrounding region)

300 The people of *neytal* region are 1. *paratar*, 2. *nulaiyar*, 3. *kaṭalar*, 4. *kalalar*, 5. *calavar* and 6. *timilar*.

301 The women of *neytal* are called as 1. *nulaicciyar*, 2. *parattiyar*.

303 The men of *neytal* are known as 1. *koṇkan*, 2. *turaivan*, 3. *mellan*, 4. *pulampān* and 5. *kaṭarceerppan*.

4.1.5 *Paalai* (*Kurinjī* and *Mullai* regions turn out to be *Paalai* region during drought)

293 The people of *paalai* region are known as
1. *maṇavar* and 2. *eyinar*.

294 The women of *paalai* region are known as
1. *maṇattiyar*, 2. *eyirriyar* and 3. *vaṇkat peetaiyar*.

295 The men of *paalai* region are 1. *miḷi*, 2. *kaḷai* and 3. *vitaḷai*.

296 The common terms used to refer to the people of *paalai* region are 1. *kolaiṇar*, 2. *eyinar*, 3. *vanasarar*, 4. *savarar*, 5. *cilavar*, 6. *kaanavar*, 7. *maakulavar*, 8. *kiraatar*, 9. *puliṇar*, 10. *maṇavar*, and 11. *yeedar*.

The main professions of these people are stealing, waylaying and looting.

Explanation

Civilisation emerged only in *marutam* (plains) region. The people of *marutam* region had ruled the other regions also. The kings who ruled Tamil land were from *Maḷḷar* community only. Other people survived as professionals.

4.1.6 *Maḷḷar*

(142) *aruntirāl viirarkkum peruntirāl uḷavarkkum varuntakaittaakum mallarenum peyar.*

(142) அருந்திரல் வீரர்க்கும் பெருந்திற லுழவர்க்கும் வருந்தகைத்தாகும் மள்ளரெனும் பெயர்.

The above poem of Divakarar defines the people of *Mallar* community and their profession. The word *tiral* means strength, capability, courage, battle, enmity and so on. The word *viirar* refers to the valiant soldiers and *ulavar* refers to the *Vellalas* engaged in wet land agriculture. Tamil literary works use the words *ulavar* and *viirar* to refer to the people of *Mallar* community. An old saying says that battle and plough do not part from one another. In ancient days, people were grouped according to the profession which they were doing. A group of people engaged in a particular profession could not trespass into that of other groups and take up their profession.

4.2. Pinkala Nigandu

Pinkala Nigandu, also known as *Pinkalantai* was compiled by saint Pinkala during the 10th century after the compilation of *Divakara Nigandu*. This *nigandu* was also compiled when the Tamil land was ruled by the Tamil kings. Let us discuss the meanings of words related to *Mallars* as presented in this *nigandu*.

4.2.1 Mallar (3938)

(143) *cerumalai viirarunt tin̄niyooru
marutanila maakkalu mall̄la renpa*

(143) செருமலை வீ ரருந் திண்ணியோரு
மருதநில மாக்களு மன்ன ரென்ப

The people of *marutam* region, known as *Mallars*, are proud and strong. They are capable of executing what they plan. *Marutam* region refers to the plains region where agriculture is done. The words *vayal*, *kalani*, *paḷanam*, and *pannai* refer to the agricultural fields. This is the description given by *Pinkalar* about the *Mallars*.

4.2.2 Marutam

People of Marutam Region (570 - 580)

*kalama ruḷavar kaṭaiñar citalar
mall̄ar meeliyar maruta maakkal
uḷattiyar kaṭaiciya rannilap peṇṭir.*

களம ருழவர் கடைஞர் சிதலர்
மன்னர் மேழியர் மருத மாக்கள்
உழுத்தியர் கடைய ரந்நிலப் பெண்டிர்

The words *mallar*, *kaṭaiñar*, *uḷavar* and *kaḷamar* refer to the present day *Pallars*. The terms *kaḷamar* and *mallar* are common words used to refer to the *Mallars*. It is not known to whom do the words *citilar* and *meeliyar* refer to. The words *uḷattiyar* and *kaṭaiciyar* refer to the women of *Pallar* caste.

Chieftains of the people of Marutam region

Indiran had been referred to as the chieftain of the people of *Marutam* region (161), *Murugan* as the chief of the *Kuriñji* region (110), *Durgai* as the chief of *Paalai* region and *Vishnu* as the chief of *Mullai* region. From this, it becomes clear that the people of *marutam* region were the chiefs of other regions also.

4.2.3 Slaves

*tolumpu, toṇṭu, tottu taatar
toruvee virutti yaṭimai yaakum.*

தொழும்பு, தொண்டு, தொத்து, தாதர்
தொறுவே விருத்தி, யடிமை யாகும்.

The people referred to as *toluvar*, *tolumpar*, *toṇṭar*, *totuvar*, *taatar*, *toruvar*, and *viruttiyar* in many of the Tamil literary works are slaves, as clarified by the above definition of *Nigandu*. They were not chiefs of any group of people.

From the evidences shown by the descriptions from *Nigandu*, it becomes clear that the people of *Mallar* community excelled in agriculture and warfare apart from being in top position in administration.

4.3. Caturakarati compiled by Veeramamunivar

Veeramamunivar was an Italian missionary who settled in Tamil nadu and devoted whole of his life time for the study and development of Tamil language. His studies brought to light the greatness of

Tamil language. He was in Tamil nadu from 1732 A.D, when Tamil nadu was under the reign of Telugu speaking kings. He compiled a dictionary of Tamil language on the model of dictionaries available in English language, for the first time in Tamil and called it *Caturakarati*. In the following passage, let us see what Veerama munivar speaks about *Mallars* and other related terms.

kuṭumbini - wife. *kuṭumbam* - family relation. (The term *kuṭumban* is the title possessed by *Pallars*).

pallar - agriculturalists. *pallu* - name of a caste, a type of poetical composition

mallaṛ - agriculturalist; people of *kuriṇṇi* region; strong people; soldiers.

marutanila maakkal - *ulavar*, *kṛṭaiṇar*, *kambālar*, *kaḷamar*, *kiḷaiṇar*, *toluvar*, *mallaṛ* and *viḷaiṇar* are men of *Marutam* region.

marutanilap peṇkaḷ - *aarrukkaalaattiyaar*, *uḷattiyar* and *kaṭaiciyar* are the women of *Marutam* region.

While defining the word *Mallaṛ*, Veeramamunivar has wrongly stated that they are the people of *Kuriṇṇi* region. It can be stated that he had defined *Mallaṛs* as the people of *Kuriṇṇi* region instead of stating them as the people of *Marutam* region by mistake.

Because, the word *Mallaṛ* has been included in the names of people settled in *Marutam* region. Moreover, *Mallaṛ* never lived in *Kuriṇṇi*.

Among the people occupying *Marutam* region, *Kṛṭaiṇar* and *Mallaṛ* are *Pallaṛs*. People referred to as *Kaḷamar*, *Uḷavar*, and *Kambālar* are also *Pallaṛs*.

It has to be recollected here that Veeramamunivar, in his literary work *Teempaavani* (Poem number 32 of *naattuppatalam*) has used the term *Mallaṛ* and has given the meaning *Pallaṛ* in his commentary.

4.4 Naamadeepa Nigandu

The author of this work of 19th century is Kallitainagar Sivasubramaniyak kavirayar. At that time, the Telugu kings were de-throned and Tamil nadu was in the hands of East India Company. Let us see the definitions offered by this author for the words about which this study is made.

Names of soldiers (139)

vaṇṭar, *maṛavar*, *paṭar*, *vaalulavar*, *suurar*, *mallaṛ*, *miṇṭar*, *vayavoor*, *viyavar*, *viirar*, *tevvar*, and *tiṇṭiraloor*.

Names of people of Mullai and Marutam regions (150)

kurumporainaatan, *kaana naatan*, *annal*, *toonral*, *maramcey mullai*, *veentan*, *maruttar*, *kurunkaḷamar*, *mallaṛ*, *viḷaiṇar*, *uḷavar*, *vankṛṭaiṇar*, *kambālaṛee pallaṛ*, *kalaiṇarenap pannu*.

Women and men of Marutam region - Poem Number (160)

ammarutap peṇ kaṭaici yaarrukkaalaatti malli
emmai tavir palliyatin veentan peer - cem makilnan
uuran kilavan neytarpoon turaivan, ceerrppan mellaṇ
ceer pulamban koṇkaec ceppu.

It has to be noted here that *malli* and *palli* are included in the names of those who live in *marutam* region.

The author of this Naamadeepa Nigandu mentions that *Kambālar* are *Pallaṛs*. *Mallaṛ*, *Kṛṭaiṇar*, *Kambālar* and *Pallaṛ* all belong to the same community. *Kaḷamar*, *Vinaṇar*, *Uḷavar* and *Kalaṇar* refer to the subsects within *Pallaṛ* caste.

The women of *Marutam* region, namely, *Kaṭaiciyar*, *Aarrukkaalaattiyaar*, *Malliyar* and *Pallattiyar* all belong to one and the same community. According to him the people of *Mallaṛ* community work as agriculturalists or as soldiers. In other words, agriculturalists and soldiers belong to *Mallaṛ* community. The people of *Marutam* region alone were agriculturalists.

4.5 Abitaana Chintamani

This work was compiled by A. Singaravel Mudaliyar during the year 1890. Some of the corrections to this dictionary were made by Sivaprakasha Mudaliyar. Some of the entries that are of interest to this book, have been discussed here.

Malla Naatan	-	name of a person won by Bhima during his <i>digvijaya</i> (battle trip)
Malla Bumi	-	A town constructed by Lakshmanan in the country called Kaarupatam.
Mallam	-	Name of one of the seven kings who battled with Tarusakan
Mallaalar	-	One of the incarnations of god Vinayaka. It was in this incarnation that Vinayaka killed Kamalasuran.

Explanation

The names of places and persons used in Indian literary works such as Malleswarar, Malli, Mallanadu, Mallikarjunar, Malleswaram, Mamallapuram, Mallapadi, Mallanatam, Mallampur, Kunjaramalli, Chandiramalli, Malladi, Mallasamudram, Malladai, Mallarashtram, Tirumal, Perumal, Maal, Vel and so on are related to the people of *Mallar* community. The names *Mallar* and *Mallar* refer to one and the same community. This name has now changed into *Pallar* in the present day.

4.6 N. Kathiraiverpillai's Tamil Dictionary

This dictionary has sections like dictionary of language, dictionary of contractions and so on. This dictionary was compiled in the year 1918 and corrected by *Nagalinga Mudaliyar* of *Kanchi*. Some of the words related to the present study and their meanings as given in the dictionary are discussed below.

4.6.1 Language Dictionary

<i>kaalaṇṭi</i>	-	<i>curukkan, tiriveen</i> , chief of the .. people of <i>Pallars</i> , one who has perseverance.
<i>kaṭaiciyar</i>	-	women of <i>Marutam</i> region, people of <i>Marutam</i> region
<i>kuṭumban</i>	-	chief of <i>Pallars</i>
<i>kuḍumbini</i>	-	wife
<i>deeveendirar</i>	-	Devendra
<i>pallar</i>	-	agriculturalist, name of a community
<i>pallacci</i>	-	women of pallar community
<i>pallu</i>	-	name of a community, name of a literary genre in Tamil language
<i>mallar</i>	-	boxers, strong people
<i>mallan</i>	-	strong person, boxer, strong - built person
<i>mallar</i>	-	agriculturalist, <i>kuravar</i> , people of <i>kurinji</i> region, well - built people, warriors, <i>maravar</i>
<i>mallā</i>	-	strength
<i>mallal</i>	-	strength
<i>mallal</i>	-	strength, prosperity, abundance.
<i>mallam</i>	-	boxing, strength
<i>malkal</i>	-	abundance, exuberant
<i>mallakaccetti</i>	-	a community specialising in boxing.

Explanation

During the rule of non - native kings in Tamil land, attempts were made to record that *Mallar* were the people of *kurinji* region. The compiler and editor of this dictionary have gone a step further in

this direction of degrading the *Mallars* and have stated that *Mallars* are *kuravars*!. It is quite well known that the *Pallars* are engaged in wet land farming even to-day.

4.6.2 Porulakaraati

4.6.1.1 *Indiran*- *Purantaran*, king of *Marutam* region,
ari, *tirumali*, *veel*, god Vishnu, king of
 the celestial beings

4.6.2.2 *Tinṇiyan* -*Avanan*, a versatile person, boxer, *malla*,
panṇavan, *porunan*, *minṭan*, *miili*, *vanṭan*,
vayavan, *vallaan*, *valluvan*, *vallulan*,
viyavan, *viiran*.

Explanation

In the meanings given above, the word *Malla* alone refers to the people of *Palla* community, all other words are generic terms.

4.6.2.3 *paṭaiviiraar* - *apayar*, *eerulavar*, *malla*, *maravar*,
vaalulavar, *villeerulavar*, *viirar*, *kalavar*,
kaliyar, *kuuliyar*, *cuurar*, *tarukaṇṇaalar*,
paṭar, *porunar*, *maanavar*, *vayavar*.

Explanation

The word *Maravar* used here does not refer to the inhabitants of Paalai region. Actually, it refers to *Mallars* of *Marutam* region only. Of the many meanings given, only the word *Malla* refers to the name of a community. It is not clear what is meant by other terms. Some of the terms could be generic terms.

4.6.2.4 *Maruta nila maakkal* - *ulavar*, *kaṭaiṇar*, *kampaḷar*, *kaḷamar*
kiḷaiṇar, *toluvar*, *pallarkaḷ*, *malla*
vinainar.

Explanation

Except for the terms *kaṭaiṇar*, *pallarkaḷ*, *malla* which refer to a community, it is not clear what communities are referred to by other terms. The words *ulavar*, *kampaḷar* and *kaḷamar* refer to *Pallars*

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 generally.

4.6.2.5 *marutanilappenkal* - *aarrukkaalaattiya*, *ulattiya*,
kataiciya, *pallikal*.

Explanation

All these words refer to the people of *Palla* community.

4.6.2.6 *veelaalar* - *maṇ makal putalvar*, *valamaiyar*, *kaḷamar*,
malla, *naankaam varunattavar*,
suuthirar, *gangai maintar*, *kaavirip*
putalvar, *ulavar*, *meeliyar*, *eerin vaalnar*,
ilangoo, *puupaalar*, *pinnavar*, *perun*
kaalar, *aruṭolilaalar*, *vaaraṇar*,
kaaraalar, *vilainar*.

Explanation

The word *veelaalar* refers to two groups of people, namely, those who help others and those who do agriculture. In olden days only the agriculturalists were philanthropists. Moreover, the word *Veelaalar* referred to the people of *Malla* community who were agriculturalists. However, at present, even those who do not do agriculture and engaged in some other profession also claim themselves to be *veelaalar*. Included in this category are *itaiyar*, *veettuvar*, *kooliyar* and *kooyil toḷil makkal*. This may be because of the reason that they were serving others.

4.6.2.7 *veelaalar paṭṭap* - *veel veelir*, *arasu*, *eenati*,
kaavalar, *kaaviti*, *ulavar*, *kiḷaar*,
deedar, *mudaliyar*, *pillai*, *daasan*.

Explanation

The titles of medieval period such as *Mudaliyar*, *Pillai*, and *Dasan* did not refer to the agriculturalists of *Marutam* region. Other titles belong to the *Pallars* who are the inhabitants of *Marutam* region.

4.6.3 Tokaiyakarati

4.6.3.1 *caati* (91) mallar.....ṇatar

The viraattiyars of four clan from *Brahmaviraattiyar* to *Sudra viraattiyar* had sexual intercourse with the women of the above four clans and begot a group of people who were called *Aavantiyar*, *Maḷḷar*, *Atanmar* and *Maṭṭirar*. *Naṭar* were those people who were born to the *Maḷḷar* men and *Vicculai* women.....

4.6.3.2 *turakagati* - *mallagati*, *mayuuragati*, *viyaagragati*, *vaanaragati*, *viṭapagati*.

4.6.3.3 *devendirar* - *ari*, *vipaccittucusanti*, *civi*, *vipu*, *manoocava*, *purantaran*, *maavali*, *aṛputam*, *shanti*, *viṭeen*, *iruttaman*, *tiivar* *pati*, *viruṭan*, *cuki*.

Among these, *vipu* is referred to as *vasu ravi* and *purantaran* as *oosasvi* also.

4.6.3.4 *devaraatal* -*mal* is the sixth item. *mal* is the boxing game performed by god Vishnu who went as a *mallar* (boxer) to kill a demon.

Explanation

The term *neṭumaal* refers to *Tirumaal*, the god *Vishu*. *Tirumal* went in the company of other *maḷḷars* who were his relatives to kill the demon.

It has to be pointed out here that the compiler of the dictionary, who defined *Maḷḷars* as boxers and strong persons in the section on language dictionary, had defined the same word in the section on contractions as a word referring to the name of a community. Further, it has to be noted that the kings have been included among the group *kshatriyas*.

The usages such as *maḷ*, *mal*, *maḷḷam*, *maḷḷal*, *mallal*, *maḷḷan*, *mallan*, *maḷḷar*, *mallar*, and *malkal* have been used in the same sense.

The characteristic features and other qualities of the people referred to as *Maḷḷar* and *Mallar* are one and the same. Hence, it becomes quite clear that the words *Maḷḷar* and *Mallar* refer to the people of one and the same community, namely, *Paḷḷar*.

CHAPTER FIVE

LATER WORKS DESCRIBING PEOPLE OF
MALLAR COMMUNITY AS
AGRICULTURALISTS AND WARRIORS

Later works include those literary works that were composed after 13th century. This was the period during which time the power and authority of Tamil kings were gradually deteriorating and by the end of the 16th century there were no Tamil kings at all ruling any part of Tamil land. Chapters 2 and 3 of the present book have dealt with some of the poetic works of this age that speak about the people belonging to *Mallar* community.

In this chapter an attempt has been made to discuss the areas that describe the people of *Mallar* community from the literary works such as *Tiruvakuppupaatal* of sage Arunagirinathar, *Kongumandala Satakam* of poet Vallasundarak - Kavirayar and poet *Karmekam*, *Harichandrapurana* of *Veeraragava Kavirayar* and *Sankara Narayana Swami Koil Puranam* of *Siivala Maara Pandiyan*.

There are many other later day Tamil literary works that speak about the people of *Mallar* community and it is earnestly believed that attempts will be made to glean them and to make an appraisal about the people of this community and their qualities in the future.

5.1 Tiruvakuppu of Sage Arunagirinathar - *Iraṇṭaam Vakuppu : Devendra Sanga Vakuppu*

Arunagirinathar, a reputed devotee of god Murugan of 15th century had composed a number of literary pieces in Tamil such as *Tiruppukal*, *Tiruvakuppu*, *Kandarandaati*, *Kandaralankaaram*, *Kandaranubuuti*, *Vel Viruttam*, *Mayil Viruttam*, *Ceeval Viruttam* and so on which speak about the glory of god Murugan.

In the work entitled *Tiruvakuppu*, sage Arunagirinathar speaks about twenty four *Vakuppu* (sections). Some of the *vakuppu* describe

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about people, some about places, some about profession while some others about warfare. In the description about people, there are poems about *Devendra Sanga Vakuppu*, *Veeticci Kaavalan Vakuppu*, and so on.

Devendra Sanga Vakuppu is the second of his poems in this collection, namely, *Tiruvakuppu*. In this poem the poet says that the people of Devendra community worship god Murugan with devotion and dedication after studying about him and his characteristic features.

5.1.2 Devendra Sanga Vakuppu

(144) The poem is given below

tarāṇiyi larāṇiya muraṇiṇa niyaṇṇatal
tanainaka nutikoṭu
caatōṇṅune tuṇṅiri yootēentupa yaṅgari
tamaruruka paripura volikoṭu naṭānavil
carāṇiya caturmarai
taataampuya mandira veedaanta parambarai
carivalai viricaṭai yeripurai vaṭivinal
catataḷa mukulita
taamaangusa menṛiru taalaantara ambigai
tarupati curaroṭu caruviya vasurarkal
taṭamani mutipoti
taanaambati cengaiyil vaal vaangiya sangari;

irapaki raṇamata mayin maruka matapuḷa
kitavila mulaaiyila
niirtaṅṅinu taṅgiya nuulpoonṛama ruṅkinal
iṛukiya sirupirai yeyiruṭai yamapata
renatuyir koḷavarin
yaaneenkutal kaṇṭetir taaneenṛukolu ṅkuyil
iṭupali koṭutiri yiravala riṭarketa.
vitumana karatala
eekaambarai yintirai mookāankasu mangalai

elutiya paṭamena virularu sūṭaraṭi
yiṇai tolu mavunika
leekaantasū kantarū paasaangusa sundari;

karaṇamu maraṇamu malamotu muṭalpaṭu
kaṭuviṇai keṭaninai
kaalaantari sundari niilaan̄ cani nañcumil
kanaleri kaṇapaṇa guṇamaṇi yaṇipaṇi
kanavalai marakata
kaasaambara kañculi tuucaampaṭi koṇṭaval
kanaikaḷa ninaiyala ruyiravi payiravi
kavurika malai kulai
kaataarntace ḷunkaḷu niir tooyntape runtiru
karaipoli tirumuka karuṇaiyi lulakeḷu
kataṇilai peravalār
kaaveentiya painkilī maasaambavi tantavan;

araṇeṭu laṭavarai yaṭiyotu potipata
alaikaṭal keṭavayil
veelvaangiya centamiḷ nuuloonkuma rankukan
aṇumuka norupato ṭirupuya napinava
nalakiya kuramakal
taarveeyntapu yanpakai yaamaantarka ḷantakan
aṭanmiku kaṭataṭa vikaṭita matakalī
raṇavara tamumaka
laamaantarkal cintaiyiḷ vaalyaampaṭi centilil
atipati yenavarū porutiran muruganai
yarulpaṭa molipava
raaraayntuva ṇankuvar deeveendira sangamee.

- (144) தரணியி லரணிய முரணிர ணியனுடல்
 தனைநக நுதிக்கொடு
 சாடோங்குநெ டுங்கிரி யோடேந்துப யங்கரி
 தமருக பரிபுர வொலிக்கொடு நடநவில்
 சரணிய சதுர்மறை
 தாதாம்புய மந்திர வேதாந்த பரம்பரை
 சரிவளை விரிசடை யெரிபுரை வடிவினள்
 சத்தள முகுளித
 தாமாங்குச மென்றிரு தாளாந்தர அம்பிகை

தருபதி சுரரொடு சருவிய வசுரர்கள்
 தடமணி முடிபொடி
 தானாம்படி செங்கையில் வாள்வாங்கிய சங்கரி;

இரணகி ரணமட மயின்மருக மதபுள
 கிதவி ள முலையிள
 நீர்தாங்கிநு டங்கிய நூல்போன்றம ருங்கினள்
 இறுகிய சிறுபிறை யெயிறுடை யமபட
 ரெனதுயிர் கொளவரின்
 யானேங்குதல் கண்டெதிர் தானேன்றுகொ ளங்குயில்
 இடுபலி கொடுத்திரி யிரவல ரிடர்கெட
 விடுமன கரதல
 ஏகாம்பரை யிந்திரை மோகாங்கசு மங்கலை
 எழுதிய படமென விருளறு சுடரடி
 யிணை தொழு மவுனிக
 ளேகாந்தசு கந்தரு பாசாங்குச சுந்தரி;

கரணமு மரணமு மலமொடு முடல்படு
 கடுவிணை கெடநினை
 காலாந்தரி சுந்தரி நீலாஞ்சனி நஞ்சுமிழ்
 கனலெரி கணபண குணமணி யணிபணி
 கனவளை மரகத
 காசாம்பர கஞ்சனி தூசாம்படி கொண்டவள்
 கனைகழ னினையல ருயிரவி பயிரவி
 கவுரிக மலைகுழை
 காதார்ந்தசெ முங்கமு நீர்தோய்ந்தபெ ருந்திரு
 கடைபொழி திருமுக கருணையி லுலகெழு
 கடனிலை பெறவளர்
 காவேந்திய பைங்கிளி மாசாம்பவி தந்தவன்;

அரணெடு லடவரை யடியொடு பொடிபட
 அலைகடல் கெடவயில்
 வேல்வாங்கிய செந்தமிழ் நூலோன்கும ரன்குகள்
 அறுமுக னொருபதொ டிருபுய னபிநவ
 னழகிய குறமகள்
 தார்வேய்ந்தபு யன்பகை யாமாந்தர்க ளந்தகன்
 அடன்மிகு கடதட விகடித மதகரி
 றனவர தழுமக
 லாமாந்தர்கள் சிந்தையில் வாழ்வாம்படி செந்திலில்
 அதிபதி யெனவரு பொருதிறன் முருகனை
 யருள்பட மொழிபவ
 ராராய்ந்துவ ணங்குவர் தேவேந்திர சங்கமே.

5.1.3 The Poem After Segmentation of words

Devendira Sanga Vakuppu

taraniyil araniya muran iraniyan utaltanai naka nuti kotu caatu oonngu netungiriyootu eentu bayankari, tamaru kapari puravolikotu natanavil caraniya caturmarai taataampuya mantira veedaanta paramparai carivalai virisatai eripurai vativinal catatalamukulita taamaa ankusam enru iru taalaa antara ambikai tarupati curarothu caruviya asurarkal tatamani muti poti taanaampati cenkaiyil vaal vaankiya sankari;

irana kirana mata mayil miruka mata pulakita ilamulai ilaniir taanki nutankiya nuul poonra marunkinal irukiya sirupirai eyiru utai emapatar enatuyir kolavarin yaan eenkutsal kanthu etir taaneenru kolum kuyil itupali kotu tiri iravalar itarketa vitu mana karatala eekaamparai intirai mookaanka sumankalai elutiya patam ena irul aru surar ati inai tolu mavunikal eekaanta sukantaru paasaankusa sundari;

karanamum maranamum malamothu utal patu katu vinai keta ninai kaalaantari sundari niilaanjani nanju umil kanal eri kana pana guna mani ani pani kana valai marakata kaasaambara kanjuli tuusaambati konthaval kanai kalal ninaiyala uyir avi payiravi, kavuri kamalai kulai kaataarnta celun kalu niir tooynta peruntirai karai politirumuka karunaiyil ulaku elukata nilai pera valar kaavu eentiya painkili maasaambavi tantavan;

aran netu vatavarai atiyotu potipata alaikatatal keta vayil veel vaankiya centamil nuuloon kumaran yukan arumukan oru patattothu irupuyan abinavan alakiya kuramakal taar veeynta puyan pakaiyaa maantarkal antakan atan miku kata tata vikata itamata kalir navaratamum akalaa maantarkal cintaiyil vaalvaampati centilil atipati ena varu porutiran muruganai arul pata molipavar aaraayntu vanankuvar deeveendira sangamee.

araniya - he who protected or ruled. *nuti* - tip. *caatu* - flattery.

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caraniya - those who surrendered. *kapari* - a tree. *tamaru* - a small drum played in hand. *catatalam* - lotus. *uku* - to shed. *purai* - house. *mavuni* - a sage who keeps silent without speaking. *taasaamparai* - a fish. *kanculi* - dress. *kamalai* - goddess *Lakshmi*. *kavuri* - goddess *Durga*. *kulai* - an ear ring or pendant. *caambavi* - goddess *Parvathi*. *karanam* - activities. *cankam* - community, group. *irana* - battle, wound. *puyam* - shoulder. *devendira sangamee* - the people of *Devendira* community alone.

5.1.4 Brief Meaning

Arunagirinathar first praises goddess *Parvati*, the mother of god *Murugan*. The different incarnations of goddess *Parvati* and her deeds have been praised. Having completed this, the poet proceeds to praise god *Murugan* as the son of such *Parvati*. The valiant deeds of *Murugan* have been described. After this the poet mentions that the people of *Devendira* community studied the qualities of such a god and then decided to be devoted to him.

5.1.5 Meaning

Oh goddess *Parvati*, you were born with the person who killed *Hiranya*, the atrocious ruler, with his finger tips! You dance in the forest - covered mountains to the tune of drums and other instruments. You are well versed in the four vedas and other mantras. You have strong shoulders, wear bangles in your wrist and have a flock of hair. You gave the spear to *Muruga* so as to enable him to battle with the demons who attacked the celestial beings.

You are courageous and valiant. You have large breasts and thin waist. When the men of *yama* come to kill me, I think of you alone and you drive them away. You are the goddess protecting all those who surrender to you. You love your husband very much. You protect the lives of celestial beings as well as those who keep silent and engage in penance and save them from their difficulties.

Oh goddess *Parvati*, you are the destroyer of the sins commit-

ted by the lives born on this earth. You are highly ferocious and casting poison against the evil forces. You wear bangles and gem-studded clothes. The anklets worn by you produce sound. The ear ring worn by you swings in your ears. Just as the fields maintained properly yield good harvest, you protect all the lives on this earth with your gracious face. God Murugan was born to such a goddess.

Oh god Murugan, you killed the north Indian kings who had tall forts with the help of the spear you got from your mother. You are a scholar in Tamil literature and language. You are called as *Kumaran*, and *Gugan*. You have twelve shoulders, you are the husband of beautiful *Valli*. You wear garlands on your shoulders. You are the destroyer of evil forces. You, the Lord of *Tiruchendur*, are living for ever in the minds of devotees who wear clothes studded with gems. Oh god *Muruga*, the winner of great battles, you have been selected for worship and devotion by the people of *Devendra* community.

Explanation

In order to show the strong relation between god *Murugan* and the people of *Devendra* community, the poet says that the latter studied Murugan carefully and then chose to worship him.

5.2 Satakams of Kongu Mandalam

Kongu Mandala Satagam composed by poet Karmegam and another composition of the same title composed by Valasundarakavirayar appeared in Tamil land when the rule of Chera, Chola and Pandiyan kings ended and when the Vadugars started to rule Tamil land by constituting Palayams. The *Pallu* songs such as *Pallesal* and *Ulattiar Paattu* also appeared only in this period. It is the period during which so many *pallu* works were composed degrading the people of *Mallar* (Mallar) community and praising those people who opposed *Mallars* and who captured power from them.

The *Mallars* were deprived of not only their power and land properties, they were deprived of their titles by the people of other

communities. They started using the titles possessed by the *Mallars*. Especially, the title *Vellala* belonged to *Mallar/Mallar/Pallar* who were the inhabitants of *Marutam* region. But this title had been started to be used by those who prepare garlands in temples, hunters, shepherds, and others who worked in temples.

5.2.2 A land lord of *Palani*, namely, *Immutip Pattattilakiya Kumaaravisaiyagiri Velaccinnovaiyan*, in his literary work entitled *Vaiyapurip pallu* mentions that he belongs to the community of hunters.

A book entitled *Heredity of Palayappattus*, gives the following description about the land lords of *Palayappattu* and about the lands which they gave to the East India Company

In the description given by the village accountant of *Karampalli* of *Anthiyur taluk* in Coimbatore district, particulars about *Ketti* (kooti) *Mudaliyar* are given. Those *Palayakkars* claim themselves to be hunters.

While speaking about the heredity of *Venkatachala Nallagounder* of *Kaakkaavaati*, *Kaakkavaati pattakkarar*, namely, *Venkatachala Nalla Gounder* of *Venkalanattu*, claims that he belongs to the community of hunters and to the group called *Muthuraja*.

The hereditary description about *Koopana Manraati* of *Peravipalayam* in Pollachi taluk states that they call themselves as the people of hunter community.

The description submitted by *Niiliyappa Gounder* of *Nimittampatti* in *Aravakuruchi taluk* of *Dharapuram* mentions that they belong to *Muthuraja* caste. *Kaakaavati Pattakkar* in his description, presented above, had made it clear that *Muthurajas* belong to the hunters community.

The description about *Talaiyanattup pattakkar* of *Manjara* in *Aravakurichi taluk* and *Kasba* of *Dharapuram* mentions that they belong to the community of hunters and to the group called *Muthuraja*.

The hereditary descriptions of 1. *Kalingaraya Gounder* of *Uurrukkuli* in *Dharapuram Tukkuti, Pollachi*, 2. *Pallavaraya Gounder Kangeyam* in *Kangeyam taluk* of *Dharapuram Tukkuti*, 3. *Kangeya Manratiyar* of *Mavusekadaiyur* in *Kangeyam taluk* of *Dharapuram Tukkuti* and 4. *Vanavaraya Gounder* of *Samathur* in *Pollachi taluk* of *Dharapuram Tukkuti* mention that the ancestors of these landlords were sent to the *Chera* country as dowry by the *Chola* Kings when the princess of *Chola* kingdom married a prince of *Chera* kingdom. Those persons who were sent as dowry could survive either as slaves or as servants and could not become agriculturalists (*vellālas*). In order to raise their status and their family background, these people have claimed that they were *Vellālas*, which is a fallacious claim.

The group of people who claim themselves to be *Vellālas* in *Kongu* region are mostly those who came to this part of Tamil country as dowry during some royal wedding. They were either hunters or shepherds. They do not know wet land farming. It is ridiculous that the *Gounders* claim themselves to be people of *Marutam* region and as *Vellālas*.

The parents of *Ponnar-Shanker*, the heroes of *Kallalagar Ammanai*, namely *Mannutaiyak kounder* and *Periyanachi* belong to the shepherds community. The following lines mention the truth. (The lines are quoted from *Kallalagar Ammanai* Published by B. Rathina Naicker and sons, page number - 6)

"alaintu tirikiratai avvuuraartaan paarttu
aacci maatonru avarkalukkuttaan kotuttaar
vaangi mana makilntu valarttu varum naalaiyilee
iisanarulaalee ivarkal kutiyiiteera
pasukkal mikap peruki paakkiyan kaluntaaccu
aayiran kaalnaikaal arananarunntaccu
mooru vitta kaacu muunru laccamuntaccu
tayiru vitta kaacu taṅgak kalanciyamaam
paalu vitta kaacaalee pasuvumikap peruki

*varraata celvam valarntatu kaṇap polutu
kaatu mikap peruki kaṇāñciyaṅkaluṇṭaaccu
eeru mikap peruki enṅum pirapalamaay.*

“அலைந்து திரிகிறதை அவ்வூரார்தான் பார்த்து
ஆச்சி மாடொன்று அவர்களுக்குத்தான் கொடுத்தார்
வாங்கி மன மகிழ்ந்து வளர்த்து வரும் நாளையிலே
ஈசனருளாலே இவர்கள் குடியீடேற
பசுக்கள் மிகப் பெருகி பாக்கியங்களுண்டாச்சு
ஆயிரம் கால்நடைகள் அரனருளாலுண்டாச்சு
மோரு வித்த காசு மூன்று லட்சமுண்டாச்சு
தயிரு வித்த காசு தங்கக் களஞ்சியமாம்
பாலு வித்த காசாலே பசுவமிகப் பெருகி
வற்றாத செல்வம் வளர்ந்து காணப்பொழுது
காடு மிகப் பெருகி களஞ்சியங்களுண்டாச்சு
ஏறு மிகப் பெருகி எங்கும் பிரபலமாய்”

No where do we find any description in *Kallalagar Ammanai* that these people were engaged in agriculture. On the contrary, it mentions that the hunters worshipped *Maḷḷan*, got his blessings and then went out for looting the people.

A section of scholars are of the opinion that the title *kaunder/gounder* came to be used by the people of *kurinṇi* (hill) and *mullai* (forest) regions, namely, the hunters and shepherds because they were protecting their crops in the dry land with the help of catapult (called *kavaṇ* in Tamil language) and another section of the scholars think that the Telugu word *Kaamiṇṭan* became *Kavunḍan* during the rule of *Vadugars* in Tamil land. What ever may the origin of this word be, the word *gounder* came into currency only during the past five hundred years. It is well known that some of the persons who use this title after their names have of late learnt the techniques of wet land agriculture.

5.2.3 Perur Temple

The administration of Perur Patti *Maḷḷar* Temple, near Coimbatore in *Kongu* region was hereditarily in the hands of four

Pattakkars of Devendra Kula Vellala when the Tamil land was ruled by Tamil kings. This type of administration was in practice ever since the temple was constructed. As days went on, most of the powers of temple administration have been grabbed from them and at present they have very limited control over the temple administration. The Devendra kula Vellala choultry constructed along with the Perur temple by the same people is administered even to-day by the Devendra Kula Vellalas only. The wheel and fish logos embossed in front of the temple are found in the choultry also.

It has to be noted here that the places surrounding Perur, namely, Pallapalayam (Selvapuram), Chokkampudur, Nambiyalakan palayam, Kuniyamuttur, Vellalur, Kallumadai, Nanjundapuram, Ramanathapuram. Singanallur, Puliakulam, Pusari palayam, Vanniyampalayam, Irugur, Perur, Panai marattur, Kurichi, Devendra Street (Town Hall area of Coimbatore), Uppilipalayam, Ganapathi, Pattanampudur, Pitampalli, Pallapalayam (Sulur), Sulur, Nilambur, Koilpalayam, and Meenakshipuram are inhabited thickly by the people of Pallar caste even today.

5.2.4 Kongu Mandalam

Kongu Mandala Satakam speaks about *Mallars* in five poems. All these five poems are described in the following passages.

One of the poems mentions that as *Pattiswara Pallar* did not have any thing to offer to *Sundarar*, *Pattiswarar* went into the agricultural fields to earn wages for giving to *Sundarar*.

The second poem mentions that the *Mallars* (Tamil kings) love *Kurumpanai* country the most. The third poem states that the *Mallars* were valiant and versatile. The challenges made by *Mallars* and their success over the opponents are described in this poem. The other two poems are about the strength of *Mallars*.

5.2.5 Kongu Mandala Satakam of Karmekam - Poem Number 18

This poem mentions that the god of *Perur*, namely, *Pattipperumal*

became *Patti Mallan* in *Kongu region*. *Kacciappa Munivar* speaks about this elaborately in his *Perur puranam*. The poet says that the change of name of god *Pattiswarar* of *Perur* into *Pattippallar* has added to the glory of *Kongu region*.

Pattiswarar, the tall Pallar

- (145) *kaṭuvaal viliyinaṭai yaaruurp paravai kalavivalaip
paṭuvaar tamilccun tararpaatar kiyap parisinmaiyaal
neṭuvaalai paayum vayaluutu pooki neṭiyapalla
vaṭivaaki ninratum peeruuc civan kongu maṇḍalamee.*

kaṭavul - cruel sword. *paravai* - one of the wives of *Sundarar*.
neṭuvaalai - big cod fish. *neṭiya* - high and glorious.

- (145) கடுவாள் விழியினை யாருர்ப் பரவை கலவிவலைப்
படுவார் தமிழ்ச்சுந் தரர்பாடற் கியப் பரிசின்மையால்
நெடுவாளை பாயும் வயலூடு போகி நெடியபள்ள
வடிவாகி நின்றதும் பேருர்ச் சிவன் கொங்கு மண்டலமே.

Meaning

The Tamil poet *Sundarar* who fell sick at the sight of the sword - like eyes of the girl *Paravai* of *Tiruvarur* came to *Perur* seeking alms from *Patti mallar*, the god at *Perur temple*. When he came there, god *Siva* of *Perur* put on the attires of an agriculturalist and went into the fields of *Perur* where big fishes are found.

5.2.6 Kongu Mandala Satakam of Karmekam - Poem Number - 82

Kongu region, liked by the Mallars

- (146) *collik kanaiya vakatturai koovai conpulavan
pallak keṭuttuk kaṇaniyum ponnum parisalittu
vellap paṭaittalai viiranulakuṭai viiranamar
mallark kiniya kurumpanai niil koṅgu maṇḍalamee.*

- (146) சொல்லிக் கனைய வகத்துறைக் கோவை சொன்புலவன்
பல்லக் கெடுத்துக் கழனியும் பொன்னும் பரிசளித்து
வெல்லப் படைத்தலை வீரனுலகுடை வீரனமர்
மல்லர்க் கினிய குறும்பணை நீள் கொங்கு மண்டலமே.

Meaning

Kurumpanai country is in kongu region. This country is liked most by the Tamil king *Mallar*. This king carried the palanquin of the poet who composed a beautiful Tamil literary work called *Akatturaikkovai* and also the king gifted a lot of gold and land to that poet. The king was a courageous and strong person.

5.2.7 Kongu Mandala Satakam of Valasundarak Kavirayar
- Poem Number 27

Defeating Vanda Mallar

(147) pulliyen nooṭucelvaa rilaiyanru pukaḷ virutu
colliyeṇ keṇkunt iripootu carkarait toonraḷ munnee
vellaval laanoru paṭṭantuṇinta vekunṭu vaṇṭa
malliyait tooyttuc ceyankonṭa tuṇkoṇḡu maṇḍalamee.

(147) புல்லியென் னோடுசெல்வா ரிலையன்று புகழ்விருது
சொல்லியெங் கெங்குந் திரிபோது சர்க்கரைத் தோன்றல் முன்னே
வெல்லவல் லானொரு பட்டன்துணிந்த வெகுண்டு வண்ட
மல்லியைத் தோய்த்துச் செயங்கொண்ட துங்கொங்கு மண்டலமே.

Meaning

It was in Kongu region that the King *Vanda Mallar*, who boasted that there was no one who could win him in battle, was defeated by a person called *Carkarai*.

Explanation

The activities such as battling with and winning *Vanda Mallar* have been attributed as courageous and valiant events. From this it becomes clear that *Mallar* was greater than *Carkarai*, the person who defeated him.

5.2.8 Kongu Mandala Satakam of Valasundarak Kavirayar
- Poem Number 32

Bhima's success over the Mallars

(148) nalla pukaḷvaṇṭa laṭa purattilan naalaivarum

vellu mupaayat turumaarik kontanṭa veentan pakkal
cellum poḷutu turiyootanan viṭṭa tiiya ceṭṭi
mallarai viiman ceyittatu vūṇkoṇḡu maṇḍalamee.

vaṇcalaataṭapuram - it could be *Dharapuram*.

(148) நல்ல புகழ்வஞ்ச லாட புரத்திலன் னாளைவரும்
வெல்லு முபாயத் துருமாறிக் கொண்டந்த வேந்தன் பக்கல்
செல்லும்பொழுது துரியோ தனன்விட்ட தீயசெட்டி
மல்லரை வீமன் செயித்தது வங்கொங்கு மண்டலமே.

Meaning

When the *Panchapandavas* were leading their life in disguise for one year, they came to a popular place known as *Vanjalatapapuram* (now known as *Dharapuram*), a person by name *Chetty Mallar* was assigned the duty of winning the *Pancha Pandavas* by *Duryodanan* and this *Chetty Mallar* was defeated by *Bhima*.

Explanation

Mallar has been referred to as *Chetty Mallar*. The word *chetty* refers to god *Murugan*. The *Mallar* descendants of god *Murugan* have been called as *Chetty Mallar*. This poem makes it clear that the *Mallars* were courageous and strong enough to attack the *Pancha Pandavas*, the persons known for their valour.

5.2.9 Kongu Mandala Satagam of Valasundarak Kavirayar -
Poem Number - 34

Bhima subduing Mallars

(149) avvaa navarpani viiman vilaṭa puramatanil
ovvaak koṭunturi yootanan viṭṭa vuyarmallaraic c
evvaal marattai valaittinai koyyenac colliviṭṭu
vavvaal enattonkac ceytatu vūṇkoṇḡu maṇḍalamee.

laadapuram - *Dharapuram*, uyar mallar - great *Mallar*.
vaanaavar pani viiman - *Bhima* who was serving the celestial beings.

(149) அவ்வா னவர்பணி வீமன் விலாட புரமதனில்

ஓவ்வாக் கொடுத்துரி யோதனன் விட்ட வுயர்மல்வரைச்
செவ்வால் மரத்தை வளைத்தினை கொய்யெனச் சொல்லி
விட்டு வவ்வா லெனத்தொங்கச் செய்தது வங்கொங்கு மண்டலமே.

Meaning

It was in Kongu region that *Bhima* who was serving the king of *Ladapuram* (Dharapuram), punished the great and courageous *Mallar* who came to attack *Bhima*, being deputed by the cruel - hearted *Duryodhanan*, by hanging him upside down in a tree like a bat.

5.3 Harichandra Puranam

Many kings ruled the country Ayodhya. Among them a king *Harichandra* was known for his veracity, strength, valour, and courage. This book is composed in honour of this king by the poet *Nallur Veeraragavak Kavirayar* who lived during 1523 A.D. at *Nallur (Kulothunga Chola Nallur)* of present day in Ramnad district. He belonged to the community of gold smiths.

5.3.1 Harichandra puranam - Glory of the country - Poem Number - 27

Floods from the river destroying Mallar settlement

- (150) *eeeri ceera utait talit tin kani*
vaari yooṭi valampayin mallartam
ceeri ceera alittuc celum punal
peeri yaaru parantu perukirree.
- (150) ஏரி சேர உடைத் தழித் தின் கனி
வாரி யோடி வளம்பயின் மள்ளர்தம்
சேரி சேர அழித்துச் செழும் புனல்
பேரி யாறு பரந்து பெருகிறே.

Meaning

The river *Sarayu* which was in full spate breached the banks of many lakes and flooded several places where *Mallars*, who had accumulated great wealth had settled down.

5.3.2 Harichandra Puranam - Glory of the Country - Poem Number - 29

Mallar enjoyed drinking liquor

- (151) *kaḷḷa lambiya vaayum kaḷimakil*
ulla lambiya ṭḷlamum toonravee
puḷḷa lambiya poykaik karaiyela
mallaṛ vantu nerunki malintanar.
- (151) கள்ள லம்பிய வாயும் கனிமகிழ்
உள்ள லம்பிய உள்ளமும் தோன்றவே
புள்ள லம்பிய பொய்கைக் கரையெலா
மள்ளர் வந்து நெருங்கி மலிந்தனர்.

The editorial committee of South India Saiva Siddhanta Works Publishing Society has given the meaning for the word *Mallaṛ* as the people of *marutam* (agricultural) region and also as *Pallaṛ*.

Meaning

Mouths spilling with liquor and minds spilling with the joy due to the drinking of liquor, *Pallaṛs* assembled on the banks of lakes where birds produce chirruping sound.

Poem number 30, 31, 32, 33 and 34, describing the glory of the country, speak about the agricultural works performed by *Pallaṛs*.

5.3.3 Harichandra Puranam - Glory of the country - Poem Number - 35

Lotus floors trod by Mallars

- (152) *kaale laantara lattiraḷ mallartam*
kaale laamkama lakkati kaarkataa
meele laampoli veelattin caaratan
vaale laampala maamalar manrale.
- (152) காலெ லாந்தர ளத்திரள் மள்ளர்தம்
காலெ லாம்கம லக்கடி கார்கடா
மேலெ லாம்பொழி வேழத்தின் சாறதன்
வாலெ லாம்பல மாமலர் மன்றலே.

Meaning

The channels were all full of heaps of pearls. The legs of *Mallars* were all full of sweet smell of lotus flower. The whole of bodies of buffaloes were smeared with sugar cane juice and their tails were full of sweet smell from many flowers.

Explanation

When the *Mallars* plough the field, they tread the lotus flower and consequently the pollen grains stick to their feet. When they plough the scented muddy land, they use sugar cane stick as whip for driving the buffaloes and the juice from the sugar cane spill over the bodies of the buffaloes. When the buffaloes pull the plough they swing their tails and thus the flowers that were in the fields get stuck to their tails and the tails get sweet smell. Due to excessive water supply, the conches (oyster) yielded pearls and these pearls were found in heaps in the channels.

Poem numbers 36, 37, 38, 39 and 40 in the section on the glory of the country discuss the greatness of the agricultural work performed by the *Mallars* citing a number of comparisons.

5.3.4 Harichandra Puranam - Glory of the Country - Poem Number - 41

Loudness of the songs sung by *Mallar* women

- (153) *iravai venra viruṇṭa celunkulal*
aravai venra vakalaṇi yalkul vey
karavai venra kayarkaṭ kataiciyar
kuravai venra kuraikata laarppaiyee.

kataiciyar - women of *Mallar* community, women of *marutam* region, women agriculturalists, a section of *Mallar* community.

- (153) இரவை வென்ற விருண்ட செழுங்குழல்
 அரவை வென்ற வகலணி யல்குல் வெய்
 கரவை வென்ற கயர்கட் கடைசியர்
 குரவை வென்ற குரைகட லார்ப்பையே.

Mallar women, who have flocks of hair darker than darkness, groins larger and more beautiful than the hood of snakes and eyes which are like carp (*keṇṭai*) fish, produced *kuravai* sound and this was louder than the sound produced by the waves in the seas.

5.3.5 Harichandra Puranam - Glory of the Country - Poem Number - 43

Fish - like eyes of *Mallar* women

- (154) *vayalin menkalai maaykkun kataiciyar*
cayane tuṅkaṇ calilattil toonralaal
mayalvi laintum yaṅkiṭu mallar taam
kayalka lenraya lirpari kattinaar.

kataiciyar - *Pallar* women. *mallar* - *Pallar*. *pari* - a device used in fishing.

- (154) வயலின் மென்களை மாய்க்குங் கடைசியர்
 சயநெ டுங்கண் சலிலத்தில் தோன்றலால்
 மயல்வி னைந்தும யங்கிடு மள்ளர் தாம்
 கயல்க ளென்றய லிற்பறி கட்டினார்.

Meaning

The long eyes of the *Pallar* women engaged in weeding the *paddy* field, appeared in the fields being reflected by the water there. The *Mallars* who mistook them to be fish wanted to catch hold of them and started to arrange for it.

Poems numbered 44, 45 and 46 describe about the pollination process taking place in the embryo of paddy crops apart from describing harvesting, and thrashing activities of the *Mallars*.

5.3.6 Harichandra Puranam - Glory of the Country - Poem Number - 47

Mallar transporting paddy to their houses

- (155) *pakaṭu mattarap puutti parutta nel*

*cakatu muttavai tuurttutat tamkula
makatu makkalum vaikurum vaalmanai
mukatu mutta niraippaarkal murrume.*

(155) பகடு மட்டறப் பூட்டி பருத்தநெல்
சகடு முட்டவிட் டூர்ந்துதத் தம்குல
மகடு மக்களும் வைகுறும் வாழ்மனை
முகடு முட்ட நிறைப்பார்கள் முற்றுமே.

Meaning

The *paddy* thrashed by many oxen would be loaded in bundles on carts and would be transported to the houses where the Mallars live happily with their wives and children. The houses would be filled up with bundles of *paddy*.

Explanation

During 1532 A.D. that is, before the land belongings of Mallars were grabbed from them, by the *Palayakars* and others, the Mallars were not slaves, on the other hand *Mallars* were rather engaged in agriculture and produced house - full of grains, cereals and other items.

5.4 Sankara Narayana Swamy Koil Puranam

5.4.1 This *talapuram* was composed by *Ciivala Maara Pandiyar*, who lived in 12th century. The presiding deity of *Sankaran koil* is *Sankaralingap perumal* and his consort is goddess *Gomathi Ambikai*. The word *Mallar* is attested in the introductory poem of this work and the words *Mallar*, *Malliyar* are attested in eight poems in the section on the glory of the country (*Tirunaattuc carukkam*).

The introductory poem of this work attributes Siva as the ocean of grace and love. From this, the poet mentions that god Siva belongs to the community of *Mallars*.

The *Mallars* were controlling the river in spate, like controlling a furious elephant. They sowed the seeds after worshipping Devendiran. They nullified the differences found among the people of varied religious interests with their elegant speeches. They mea-

sured paddy after worshipping god Vinayaka. The children of *Mallar* community, wearing golden jewels, played with the surf that were formed in the channels. The women *Mallars* produced *kulavai* sound that would enthrall the *Mallars*. The women of fisherman community come to the houses of *Mallar* women and exchange their pearls and conches for rice and sugar. These poems describe the prosperous and glorious life led by the *Mallars*.

5.4.2 Introduction - Invocation to god - Sankaralingam - Poem Number - 4

Mallar Sivakkoluntu, the ocean of affection

(156) *niirkonṭa celunṭaṭai meenilavu milven pirai vayanka
netuvaan puutta*

*veerkonṭa taarakaiyiniṭai yitaiyee tavalamukai yinru toonru
kaarkonṭa punnai vanankaamurru vaalkaruṇaik kaṭalai mallar
ciirkonṭa ciiraacait tirunakarvaal sivakkoluntaic cintai ceyvoo.*

nilavu umil - shedding the rays. *vayanka* - to keep. *eer* - beauty. *taarakai* - stars. *tavalamukai* - stars. *kaar* - cloud, rain. *ciirkonṭa ciiraasait tiru nagar* - *Sankaran koil*. *mallar* - god Siva. *niirkonṭa celunṭaṭai* - having the river Ganges on the head.

(156) நீர்கொண்ட செழுஞ்சடை மேனிலவுமிழ்வெண் பிறை வயங்க
நெடுவான் பூத்த
சேர்கொண்ட தாரகையினிடை யிடையே தவளமுகை யீன்று
தோன்றுங்
கார்கொண்ட புன்னை வனங்காழுற்று வாழ்கருணைக்
கடலைமல்லற்
சீர்கொண்ட சீராசைத் திருநகர்வாழ் சிவக்கொழுந்தைச்
சிந்தை செய்வோம்.

Meaning

Let us think about Sankaran koil, the place where god Siva, who keeps river Ganges on his flock of hairs, and the glittering crescent moon on his head, lives. This place is highly fertile and prosperous.

Explanation

This poem describes god Siva as ocean of affection and as *Mallar*.

5.4.3 Sankaranarayana Swamy Koil Puranam - Section on the Glory of the Country - Poem Number - 5***Mallars controlling the flood***

- (157) *matatta yaanaiyaip paakarkal vasappaṭut tutaḷ poor
katattin meeviya vellattaik kaalkulaṇ kalinal
vitattilee celac celuttivan ciraipurin tirumbin
patatta mallarka lūlutolīn muyarciyir payinraar.*

matatta - insane. *katattin* - fast. *vansirai* - cruel prison. *irumpin* - iron like. *patatta* - footed. *mallar* - agriculturalists of *Mallar* community.

- (157) மதத்த யானையைப் பாகர்கள் வசப்படுத்த துதல்போற்
கதத்தின் மேவிய வெள்ளத்தைக் காஸ்குளங் களினல்
விதத்தி லேசெலச் செலுத்திவன் சிறைபுரிந் திரும்பின்
பதத்த மன்னர்க ளுமுதொழின் முயற்சியிற் பயின்றார்.

Meaning

The *Mallars* who have feet as strong as iron, controlled the water flooding in channels by storing (imprisoning) them properly in tanks and fields like the elephant riders who control insane or furious elephants. Later, the *Mallars* irrigate their fields with water and engaged in agricultural activities.

Explanation

The people of *Mallar* community who were kings, generals and warriors imprisoned several enemy kings. Similarly, the *Mallars* engaged in agriculture, imprisoned water in tanks and fields and made proper use of them by irrigating the fields.

5.4.4 Sankaranarayana Swamy Koil Puranam - Section on Description of the Country - Poem Number - 6***Mallars growing paddy***

- (158) *eertaru muuriyeeru miruṇkaṭaa vinamun kaṭṭik
kuurnutik koḷukka laala vulavara vulutu kooṭkal
ciirtaru naalil vaanoork kiraivanaan teyvam poorrik
kaarnira mallar caali mūlait tanarka lippaal.*

eertaru - that which is tied to the plough. *muuri* - fame, strength. *eeru* - ox. *iruṇkaṭaa* - big buffalo. *inam* - group. *kuur* - sharp. *nuti* - tip. *kooṭkal* - planets. *ciirtarunaalil* - on an auspicious day. *kaar* - black coloured. *caali* - paddy. *kaḷippu* - merry. *vaanoorkkiraivan* - Devendiran. *toḷukkal* - plough shares.

- (158) ஏர்தரு மூரியேறு மிருங்கடா வினமுங் கட்டிக்
கூர்நுதிக் கொழுக்க ளாழ விழவற வுழுது கோட்கள்
சீர்தரு நாளில் வானோர்க் கிறைவனாந் தெய்வம் போற்றிக்
கார்நிற மன்னர் சாலி முளைத் தனர்க ளிப்பால்.

Meaning

The ploughs having sharp plough - shares were pulled by strong, well - built and stout oxen. After ploughing the field thoroughly well, they sowed paddy seeds on the fields for germination after worshipping god *Devendra* on an auspicious day.

5.4.5 Sankaranarayana Swamy Koil Puranam - Section on the Description of the Country - Poem Number - 8***Mallars ironing out religious differences with their eloquence***

- (159) *araneri yeytu celva maamena vaḷarnta naarra
maraneri kuurra manra vaalvilik kaṭaici maatar
muraneri cevima liyaanai murantaru mallar collaar
pirapira camaiya beetam pirittalpoor peyarttaaranree.*

araneri - in a virtuous way. *maraneri* - cruel way. *neri* - systematic. *cevi* - ear. *muran* - strength. *pira samaiyam* - other religion.

beedam - difference. *peyarttaar* - removed. *kuurram* - yama, the god of death.

(159) அறநெறி யெய்து செல்வ மாமென வளர்ந்த நாற்றை
மறநெறிக் கூற்ற மன்ன வாள்வழிக் கடைசி மாதர்
முறநெறி செவிமா லியானை முரண்டரு மன்னர் சொல்லாற்
பிற்பிற சமைய பேதம் பிரித்தல்போற் பெயர்த்தா ரன்றே.

Meaning

The seedlings grown in a virtuous way by the *Mallars* were plucked out by the women of *Mallar* community who have eyes resembling the blade of sword. The women were plucking the seedlings in a cruel way, like *yama*. The *Mallar* women plucked the seedlings ruthlessly like the *Mallar* men, who were as strong as elephants, and ironed out the differences among religious groups through their eloquence.

Explanation

The author mentions in this poem that the people of *Mallar* community delivered religious discourses and, moreover, they avoided clashes among different religious groups through their eloquent lectures.

5.4.6 Sankaranarayanawaswamy Koil Puranam - Section on the Description of the Country - Poem Number - 10

Enemies running at the sight of cruel eyes of *Mallar* women

(160) *patittitu naaru viiri yeluntitum paruvanoocki*
matittitu mallar collaan malliya rellaan kuutik
kutittitum ceelkal kuurveer kolaivilik kanjiyoota
vutittitu pakai poor roonruu kalai kalai kalaita lurraar.

viiri - rise. *malliyar* - women of *Mallar* community. *anji* - being afraid. *utittitu* - that which appears. *ceelkal* - a fish. *patittitu naaru* - the seedlings that were transplanted. *matittitu* - the world will honour.

(160) பதித்திடு நாறு வீறி யெழுந்திடும் பருவநோக்கி

மதித்திடு மன்னர் சொல்லான் மன்னிய ரெல்லாங் கூடிக்
குதித்திடுஞ் சேல்கள் கூர்வேற் கொலைவழிக் கஞ்சியோட
வதித்திடு பகைபோற் றோன்றுங் களைகளைக் களைத லுற்றார்.

Meaning

When the seedlings transplanted in the fields grew prosperously the women of *Mallars*, on the advice of *Mallar* men, started to pluck out the weeds. The weeds disappeared like the enemies who disappeared at the sight of the cruel and sword - like eyes of *Mallar* women.

Explanation

Though the author speaks about the agricultural profession carried out by the people of *Mallar* community, he implicitly conveys their royal behaviour and way of life by comparing the weeding of the fields to the running away of enemies at the sight of sword - like, cruel eyes of *Mallar* women. Plucking the weeds has been equated with driving away of the enemies.

5.4.7 Sankaranarayanawaswamy Koil Puranam - Section on the Description of the Country - Poem Number - 13

Mallars measuring paddy after worshipping god *Vinayaka*

(161) *kaarelaan ceerttuk kattun takutippor kaatakka kattip*
poorelaam pirittut talli yatittatir patati pookkic
ciirelaam ciranta mallar tuurriner kuuttic ceerttup
paarelaam pukalka neesarp panintupin nalantaa ranree.

kaar - dark cloud. *patar* - chaff. *paar* - world. *atittal* - thrashing. *katti* - attaching (the ox) to the thrashing device. *poor* - stack of hay. The paddy that is got by thrashing with hand is called *talai yutiri nel*, while that is got by thrashing with oxen is *poorati nel*.

(163) காரெலாஞ் சேர்த்துக் கட்டுந் தகுதிபோர் கடாக்கள் கட்டிப்
போரெலாம் பிரித்துத் தள்ளி யடித்ததிற் பதடி போக்கிச்
சீரெலாஞ் சிறந்த மன்னர் தூற்றிநெற் கூட்டிச் சேர்த்துப்
பாரெல்லாம் புகழ்க் கணைசர்ப் பணிந்துபின் னளந்தா ரன்றே.

Meaning

The paddy stalks were thrashed with buffaloes that were as dark as the clouds. After thrashing, the chaffs were removed from the paddy. Then people of *Mallar* community heaped the paddy grains and started to measure them after worshipping god Vinayaka.

5.4.8 Sankaranarayanawamy Koil Puranam - Section on Description of the Country - Poem Number - 30

Paddy and sugar cane fields of Mallars

(162) *viṭaittanaiya tīran mallar veṇcaali karumpu vayar
kaṭaittamatai tīrantutee narittuvaru veṇmukattai
yutaittukilkaḷ carintuvila virukaiyaa lalliyallip
putaittuvilaḷ yaṭuvaarkaḷ punaimaṇip porroṭi maṭavaar.*

viṭai - ox. *tanaiya* - equivalent to. *tīran* - strength. *vayarku* - in the plot. *tukil* - saree. *porroṭi* - gold bangle. *maṭavaar* - women *Mallars*. *veṇcaali* - white paddy field.

(163) விடைத்தனைய திறன்மன்னர் வெண்சாலி கரும்புவயற்
கடைத்தமடை திறந்துதே னரித்துவரு வெண்முகத்தை
யுடைத்துகில்கள் சரிந்துவிழ விருகையா லள்ளியள்ளிப்
புடைத்துவிளை யாடுவார்கள் புனைமணிப் பொற்றொடி மடவார்.

Meaning

When the sluice was opened, water from the channel glittering with white foams flooded into the paddy and sugar cane fields of *Mallars* who were as strong as ox. The women of *Mallar* community, wearing gold jewels and bangles, play with the white foams of water forgetting the loosening of the sarees in their waists.

5.4.9 Sankaranaraynaswamy Koil Puranam - Section on the Description of the Country - Poem Number - 32

Kulavai sound of Mallar women

(163) *aalaiyenti rañjulaḷpoo tatiroliyu maṭukkumatai
kaalkaliṅga tanil vaḷiniir katakatena vatiroliyu*

*niilavili malliyarkaḷ kuraviyitu niiloliyum
veelaiyoli yallaatu veeriloyen ruraipparitaal.*

aali - machine for extracting sugar cane juice. *entiram* - machine. *cuḷalpootu* - when (it) rotates. *aṭukkum* - that which is kept in a pile. *kaal* - channel. *kalinku* - sluice.

(164) ஆலையெந்தி ரஞ்சுழல்போ ததிரொலியு மடுக்குமடை
கால்கலிங்க தனில்வழிநீர் கடகடென வதிரொலியு
நீலவிழி மள்ளியர்கள் குரவையிடு நீளொலியும்
வேலையொலி யல்லாது வேறொலியென் றுரைப்பரிதால்.

Meaning

The machines extracting juice from sugar cane produce noise. The water coming out of rows of sluices in the channel produce noise when it flows. The *kulavai* of *Mallar* women produce noise. The *Mallars* shout when they work in the fields. Apart from these noises there were no other noises in the fields.

5.4.10 Sankaranarayanawamy Koil Puranam - Section on the Description of the Country - Poem Number - 50

Mallar women bartering rice and sugar for conch and pearls

(164) *viravu cennelin muttamum kannalin vilaiyu muttamum mallip
paravartankulappaavaiyarpalaanilarpurivarcirrilkaḷ paṇpaay
naralai vaayalai yuntiya nantuka ṇalkumut tamatali
marakatat talirppunnainii lalir cirril vakuppar malliyar maatoo.*

kannal - sugar cane. *paravar* - people of coastal (*neytal*) region. *paḷaanilaḷ* - shade of jack tree (of *Marutam*), agricultural region. *cirril* - small house. *naralaivaay* - near the sea (in the *neytal* region). *untiya* - that which was sent. *nantukaḷ* - conches. *malliyar* - women of *Mallar* community of agricultural (*marutam*) region.

(164) வி ரவு செந்நெலின் முத்தமுங் கன்னலின் வினையு முத்தமு
மள்ளிப் பரவர்
தங்குலப் பாவையர் பலாநிழற் புரிவர் சிற்றில்கள்
பண்பாய் நரலை
வாயலை யுந்திய நந்துக ணல்குமுத் தமதள்ளி ம ர க

தத்தளிர்ப்புன்னைநீ ழுலிற் சிற்றில் வகுப்பர் மன்னியர்
மாதேர.

Meaning

The women of *paratavar* (fisher man) community from *neytal* (coastal) region were waiting near the small houses of people of *marutam* (agricultural) region, constructed under the shadows of jack tree for bartering quality rice and sugar with their conches and pearls. The women of *paratavar* community exchange the conches and pearls that they got from the sea with the rice and sugar available in the houses of women *Mallars* of *marutam* (agricultural) region.

Ciivalamaara Pandiyan, the author of this work, refers to the women of *Mallar* community as *Malliyar*. The *Mallar* women, who were referred to as *Aarrukkaalaattiyar*, *kataiciyar* and *ulattiyar* in other works are referred to as *Malliyar* in his poems. It implies that *Mallars* constitute a community; they form one caste group.

CHAPTER SIX

MEDIEVAL LITERARY WORKS DEPICTING THE PEOPLE OF MALLAR COMMUNITY AS AGRICULTURALISTS, WARRIORS, GOD AND CHIEFS

The literary works produced after *sangam* period and before 13th century A.D. are termed as medieval works. During this period there was no caste as *Pallar*. The group of people who were referred to as *Pallar* in later years were referred to as *Mallars* in medieval age.

The social life, profession, characteristic features and authority possessed by the people of *Mallar* community are all described by most of the literary works. In this chapter, eleven literary works of medieval age describing about *Mallars* have been studied in detail.

Kambar speaks about *Mallar* community and *Mallar* clan in his work. Further, he states that the people of *Mallar* community have branched into several subsects, like a channel which divides into several branches, and protect the country and lead the country to prosperity.

Many other works of medieval Tamil literature also speak about the people of *Mallar* community. They could be taken up for study in the future.

6.1. *Kambaramayanam*

The *Sanskrit* based *Ramayanam* of *Valmiki* was rendered into Tamil language by *Kambar* under the title *Ramavataram*. That work is called as *Kambaramayanam*, at present. This work belongs to 12th century A.D. During *Kambar's* period, *Chola* kingdom, to which *Kambar* belonged, was ruled by *Kulottunga Mallar* III (1178 - 1216 A.D.). The King *Pratapa Rudran* who ruled *Andhra* (1162 - 1197

A.D.), Rajput King *Prithviraj* and *Bellala II* (1173 - 1220 A.D) of *Hoysala* in Central India were his contemporaries.

Kambaramayanam narrates the story of *Rama*, the ruler of *Ayodhya*, of *Sita*, his wife and *Ravana*, the ruler of *Lanka*.

While explaining the prosperous nature of *Kosala* country, *Kambar* speaks about agriculturalists. He mentions that *Mallars* were engaged in agriculture in those days. No other community or caste has been spoken of as engaged in agriculture. Poem numbers 15, and 18 of *Arruppatalam* in *Balakantam*, poem number 3, 10, 18, 21, 32 and 57 of *Naattuppatalam*, poem number 8 of *Akalikai* *patalam*, poem number 3 of *Mithilaik kasipatalam*, poem number 14 of *Kaarmukappatalam*, poem number 17 and 21 of *Palli pataaippatalam*, poem number 17 and 104 of *Kaarkaalappatalam* in *Kitkintha Kantam*, and poem number 25 of *Vanarar Kalan Kaanpatalam* all speak about the people of *Mallar* community as agriculturalists and as warriors.

Kambar ascertains through his poems that the *Mallars* constitute a community, a caste. Poem number 32 of *Naattuppatalam* speaks about *Mallar* community and poem number 25 of *Vanarar Kalam Kaanpatalam* speaks about *Mallar* caste. In poem number 18 of *Arruppatalam* in *Balakantam*. *Kambar* mentions that the people of *Mallar* community branched into several subsects, and protected the country and led the country to prosperity.

The Committee of experts constituted by the Government of Tamil Nadu to write the history of Tamil Nadu (*Sangam* age) has ignored these descriptions made by *Kambar*. The Committee has conveniently ignored the descriptions made in *Pallu* literature about *Mallar* community and also the statement that *Mallars* are *Pallars*. That is the reason why the Committee has generally spoken about agriculturalists of *Marutam* without specifying the *Mallars* as the people of *Marutam* region. While describing agriculturalists, (*vellalas*) it mentions that the present day hunters and shepherds are referred to as

Kounder there by implying that these hunters and shepherds are agriculturalists (*vellalas*) without mentioning the fact that the *Mallars* of *Marutam* region are agriculturalists. In this way the Committee has misinterpreted the descriptions made in *Kambaramayanam*. This is nothing but a scholarly deceit. Learned readers of this book are requested to understand the reality from the descriptions given below.

The poems of *Kambaramayanam* which ascertain that the people of *Mallar* community alone were agriculturalists, warriors and sword - holding agriculturalists are discussed below.

6.1.1 *Kambaramayanam - Balakantam - Aarruppatalam* - Poem Number - 16 and Serial Number - 27

Aarruppatalam (section on the description of the river) speaks about the prosperity of rain, flooding in the river and the features of the river Sarayu. Though the description is about the Kosala country, since it is only an adopted version of Valmiki's Ramayana, Kambar speaks about the agricultural activities performed by *Mallars* of Tamil land.

Mallars roaring at the sight of fresh flood in the river

(165) *katavinai muṭṭi mallar kai eṭuttu aarppa eyti
nutal aṇi ooṭai poṇka nukar vari vaṇṭu kiṇṭa
tatai maṇi cinta unti tari irat tatak kai caayttu
mata malai yaanai enna marutam cenru aṭaintatu anree.*

katavu - shutter of the sluice. *mallar* - people of *Pallar* community, who are warriors as well as agriculturalists. *nutal* - front side; fore head. *ooṭai* - tank; a pendant worn on the fore head. *tari* - a wooden plank used for controlling flood; a peg. *tatak* - a big wave; trunk.

(165) கதவினை முட்டி, மள்ளர் கை எடுத்து ஆர்ப்ப எய்தி,
நுதல் அணி ஓடை பொங்க, நுகர் வரி வண்டு கிண்ட,
ததை மணி சிந்த உந்தி, தறி இறத் தடக் கை சாய்த்து,
மத மழை யானை என்ன, மருதம் சென்று அடைந்தது அன்றே.

Meaning

Floods from the river *Sarayu* reached the plain lands of agricultural fields. The *Mallars* were roaring at the sight of floods in the river. The large tanks got filled due to the flood. Beetles hummed at the arrival of floods in the river. The flow of floods in the water was like the running of furious elephants.

Alternative Meaning

The floods in the river *Sarayu* dashed against the shutters in the sluices and flew amidst the roaring noise of *Mallars*, who were wearing glittering pendants on the fore head. The beetles induced the flow of floods, and the floods were shining like gems. The floods flew like the furious elephants that have escaped from their pegs and reached the plains (agricultural fields).

Explanation

Whenever there are floods in the river and whenever there are battles, *Mallars* who are agriculturalists as well as warriors roar in happiness.

6.1.2 *Kambaramayanam - Balakantam - Aarruppatalam* - Poem Number - 18 - Serial Number - 29

Mallar community branching into many subsects

(166) *kaatta kaal mallar vellak kalipparai karaṅka kai pooyc
ceertta niirt tivalai ponnum muttamum tiraiyin viici
nittam aanru alaiya aaki nimirntu paar kiliya niinṭu
kootta kaal onrin onru kulam enap pirintatu anree.*

karaṅka - to produce noise. *kaatta kaal mallar* - The *Mallars* who got parted into subsects and protect the country. *kaal onrin onru kulam enap pirintatu* - the channels branched into several small channels like the *Mallar* community.

(166) காத்த கால் மள்ளர் வெள்ளக் கலிப் பறை கறங்க, கைபோய்ச்
சேர்த்த நீர்த் திவலை, பொன்னும் முத்தமும் திரையின் வீசி,

நீத்தம் ஆன்று, அலைய ஆகி நிமிர்ந்து, பார் கிழிய நீண்டு,
கோத்த கால் ஒன்றின் ஒன்று குலம் எனப் பிரிந்தது அன்றே.

Meaning

Mallars, the agriculturalists, were beating drums in happiness welcoming the flow of water in the channels. The water in the channels flew fast and branched into several small channels and reached the agricultural fields. This was similar to the *Mallars* who separated into subsects as *Chera*, *Chola* and *Pandiya* and protected the country by offering virtuous and just government.

Explanation

It has to be noted here that the people of *Mallar* community have been described as sword - bearing agriculturalists (poem serial number 679). Many of the *sangam* works describe *Mallars* as warriors and eloquent speakers. The titles possessed and used in those days by the present day *Pallars* could not be seen among any other social groups. That the network of channels was created by the *Mallars* becomes clear from this poem. *Kambar* had the *Chola* country in his mind while composing this poem.

6.1.3 *Kambaramayanam - Balakantam - Naattuppatalam* Poem Number 3 Serial Number - 34

In this section on the description of the country (*naattupatalam*) *Kambar* speaks about the fertile nature of *Kosala* country, the fame of plain (*marutam*) regions, people's pastime, sea - trade, high social life led by the *Mallars* who are agriculturalists, their wealthy condition, prosperous nature of the four types of regions, good characteristic features of women and so on. The greatness of *Mallars*, the people of *marutam* (plains) region, is also described.

Greatness of the people of *Mallar* community

(167) *aarupaay aravam mallar alai paay amalai aalaic*
caarupaay otai veelaic cankin vaay poinkum oosai
eerupaay tamaram niiril erumai paay tulani inna

maaru maaru aaki tammil mayankum - maa maruta veeli.

aalai - place where sugar cane juice is extracted. *veelai* - banks of a river. *veeli* - boundary. *aravam*, *amalai*, *otai*, *oosai*, *tamaram*, *tulani* - all words mean noise or sound.

(167) ஆறுபாய் அரவம், மன்னர் ஆலை பாய் அமலை, ஆலைச்
சாறு பாய் ஒதை, வேலைச் சங்கின் வாய்ப் பொங்கும் ஒசை,
ஏறு பாய் தமரம், நீரில் எருமை பாய் துழனி, இன்ன
மாறு மாறு ஆகி, தம்மில் மயங்கும் - மா மருத வேலி.

Meaning

The sound produced by the flowing of water in the river located in the vast plains (*marutam*) region owned by the people of *Mallar* community, the sound produced by the sugar cane extracting machines of *Mallars*, the sound produced by the oxen by clashing among themselves and the sound produced by the buffaloes by falling into the river all these sounds got mixed up and produced a roaring noise in the agricultural region. Thus *marutam* region became a place for roaring noise.

6.1.4 *Kambaramayanam - Balakantam - Naattuppatalam* - Poem Number - 10 Serial Number - 41

Mallar's love towards women *Mallars*

(168) *pankal vaay milarrum incol kataiciyar parantu niinta*
kan kai kaal mukam vaay okkum kalai alaalkalai ilamai
unkal vaar kataivaay mallar kalai kalaatu ulaavi nirpar
penkal paal vaitta neeyam pilaipparoo ciriyoor peraal?

kataiciyar - women of *Mallar* community, agriculturalists.
mallar - *Pallar*, agriculturalists. *kalai* - beauty, weeds.

(168) பண்கள் வாய் மிழற்றும் இன்சொல் கடைசியர் பரந்து நீண்ட
கண், கை, கால், முகம், வாய் ஒக்கும் களை அலால்களை இலாமை
உண் கள் வார் கடைவாய் மன்னர், களை கலாது உலாவிநிற்பர்
பெண்கள் பால் வைத்த நேயம் பிழைப்பரோ, சிறியோர் பெற்றால்?

Meaning

The *Mallars*, whose mouths were spilling with toddy, were lis-

tening to the melodious voice of the women *Mallars* and also enjoying the beauty of their eyes, hands, legs, faces and mouths. As there were no weeds in the fields which were as beautiful as their women, the *Mallars* did not mind the work of weeding the crop. There was no defect in the love these *Mallars* have for their women, unlike the ignobles who have blemishes in the love for their women.

Explanation

Mallars were attracted by the charming beauty of women *Mallars* working in the agricultural fields. There would not be any defect in the love they have for their women unlike the ignoble people who have defective love for their women.

6.1.5 *Kambaramayanam - Balakantam - Naattuppatalam Poem* Number - 218 - Serial Number - 49

Prosperous life of the people of *Mallar* community

(169) *mul arai mulari velli mulai ira muttum ponnum*
tallura manikaḷ cinta calamcalam pulampa caalil
tulli miin tuṭippa aamai talai putai curippa tuumpin
ulvaraal oḷippa - mallar ulu pakatu urappu vaarum.

mulari - lotus. *calamcalam* - a conch. *putai* - limbs. *curippa* - to pull (limbs) inside. *tuumpu* - sluice. *caal* - field. *mallar* - *Pallar*.

(169) முள் அரை முளரி வெள்ளி முளை இற, முத்தும் பொன்னும்
தள்ளுற, மணிகள் சிந்த, சலஞ்சலம் புலம்ப, சாலில்
துள்ளி மீன் துடிப்ப, ஆமை தலை புடை சுரிப்ப, தூம்பின்
உள் வரால் ஒளிப்ப - மன்னர் உழு பகடு உரப்பு வாடும்.

Meaning

The *Mallars* were frightening their oxen and buffaloes in the ploughs and ploughing the fields. When they were ploughing the fields, the sheaths of lotus flower vines were cut. Gold, pearls and gems lying here and there were heaped together. Conches produced noise. Fishes in the fields jumped. Tortoises pulled their limbs and heads inside their shells. Fishes shined brightly near the sluices. The

Mallars were ploughing the field in this manner.

6.1.6 *Kambaramayanam - Balakantam - Naattuppatalam-Poem* Number - 21 - Serial Number 52

Life of *Mallars* who are agriculturalists

(170) *katir paṭu vayalin uḷḷa kaṭikamal punalin uḷḷa*
mutir payan marattin uḷḷa mutiraikal puravin uḷḷa
patipaṭu koṭiyin uḷḷa paṭivaḷar kuḷiyin uḷḷa
matuvaḷam malaril koḷḷum vaṇṭu ena - mallar kolvaar.

mutirai - pulses. *kuḷi* - plot.

(170) கதிர்படு வயலின் உள்ள, கடிகமழ் புனலின் உள்ள
முதிர் பயன் மரத்தின் உள்ள, முதிரைகள் புறவின் உள்ள,
பதிபடு கொடியின் உள்ள, படி வளர் குழியின் உள்ள, -
மதுவளம் மலரில் கொள்ளும் வண்டு என - மன்னர், கொள்வார்.

Meaning

The *Mallars* who were agriculturalists, were good natured people like the agricultural fields that have ripe grains. They were like the sweet smell in the floods, ripe fruits hanging in big trees, the pulses that were grown in elevated regions, the fruits grown in the vines near rivulets, and the honey collected by the honey bee. In this way the *Mallars* were good natured and they proved to be useful to others.

Explanation

Kambar has listed the characteristic features of the people of *Mallar* community. Their prosperous way of life and good qualities have been discussed.

6.1.7 *Kambaramayanam - Balakantam - Naattuppatalam* Poem Number - 32 Serial Number - 63

In this particular poem, *Kambar* says that the people of *Mallar* caste are the owners of hillocks. They are the rulers. *Murugan* has been stated as the god of *kurinji* (plains) region.

Mallars possessing hillocks

- (171) *kanruṭaip piṭi niikkik kaḷirrinam*
van toṭarp paṭukkum vana vaari cuul
kunruṭaik kula mallar kuluuuk kural
in tuṇaik kaḷi annam irikkumee.

piṭi - female elephant. *kaḷiru* - male elephant. *kanru* - calf of an elephant. *vanavaari* - forest river, rivulet. *intuṇai* - sweet female companion.

- (171) கன்றுடைப் பிடி நீக்கிக் களிற்றினம்
 வன் தொடர்ப் படுக்கும், வன வாரி சூழ்
 குன்றுடைக் குல மன்னர் குழுஉக் குரல்
 இன் துணைக் களி அன்னம் இரிக்குமே.

Meaning

The people of *Mallar* caste possess hillocks where the male elephant herds that roam about leaving behind their female companions and calves, are chained. The hillocks are full of rivulets. The shouting noise from the *Mallars* frighten the male swans that enjoy the company of female swans and make them run quickly.

Explanation

Kambar, who mentioned that *Mallars* were agriculturalists in the previous poems, mentions in this particular poem that the *Mallars* constitute a caste, a community of their own. Further, he mentions that they were the owners of hillocks.

The male swans ran helter skelter because of the fear that they also may be chained and parted from the female companions like the male elephants.

6.1.8 Kambaramayanaṁ - Balakantam - Naattuppatalam**Poem - Number - 57 - Serial Number - 88**

This poem mentions that *Mallars* were regulating the crowd of people during festivals. *Mallars* have served as officials also, says the poem.

Festivities of Mallars

- (172) *muukkil taakkurum muuri nantum neer*
taakkin taakkurum paraikum taṇṇumai
viikkin taakkurum viḷiyum - mallartam
vaakkin taakkurum oliyil maayumee.

taakku - a piece of stick; attacking. *taṇṇumai* - a drum. *taakkurum oli* - frightening sound; ordering sound.

- (172) மூக்கில் தாக்குறும் மூரி நந்தும், நேர்
 தாக்கின் தாக்குறும் பறையும், தண்ணுமை
 வீக்கின் தாக்குறும் விளியும், -மன்னர்தம்
 வாக்கின் தாக்குறும் ஒலியில் மாயுமே.

Meaning

The sound produced by blowing the conch, and the sound produced by beating the drums, all these sounds were subdued by the authoritative voice from the *Mallars* who were warriors as well as agriculturalists.

Explanation

It becomes clear from this poem that festivals were organised under the supervision of *Mallars*.

6.1.9 Kambaramayanaṁ - Balakantam - Akalikaip Patalam - Poem Number - 8 - and Serial Number - 459**Love between Mallar men and women**

- (173) *paṭṭa vaal nutal maṭantaiyar paarppu enum tuutaal*
eṭṭa aatarittu ulalpavar itayaṅkaḷ kotippa
vaṭṭa naal marai malarin meel vayaliṭai mallar
kaṭṭa kaavi am kaṇ kaṭai kaṭṭuva - kaḷani.

paṭṭam - a pendant worn on the forehead. *paarppu* - sight. *eṭṭa* - embracing. *kaṭṭa* - plucking out.

- (173) பட்ட வாள் நுதல் மடந்தையர், பார்ப்பு எனும் தூதால்
 எட்ட ஆதரித்து உழல்பவர் இதயங்கள் கொதிப்ப
 வட்ட நாள் மரை மலரின்மேல் வயலிடை மன்னர்

கட்ட காவி அம் கண் கடை காட்டுவ - கழனி.

Meaning

The women of *Mallar* community, wearing pendants on their forehead, met their lovers eye-to-eye and expressed their desire to embrace them. The men of *Mallar* community were plucking out the weeds and throwing them on lotus vines. *Mallar* women whose eyes were as beautiful as *karunkuvalai* flower were shooting the arrows of their sights on those men of *Mallar* community. ..

Explanation

Men and women of *Mallar* community fostered love and affection amidst themselves in the course of their agricultural works.

6.1.10 *Kambaramayanam - Balakantam - Mitilaik Kaatci Patalam* - Poem Number - 10 - and Serial Number - 489

Rama, Lakshman and Viswamitra looking at the prosperity of Mallars

(174) *varappu aru maniyum ponnum aaramum kavari vaalum
surattiṭai akilum mañcait tookaiyum tumbik kompum
kurappu aṇai nirappum mallar kuvippura karaikaḷ toorum
parappiya ponni anna aavaṇam palavum kaṇṭaar.*

tumpi - elephant. *kurappu* - heaping. *nirappum* - filling.
aavaṇam - bazaar street.

(174) வரப்பு அறு மணியும், பொன்னும், ஆரமும், கவரி வாலும்
சுரத்திடை அகிலும், மஞ்சைத் தோகையும், தும்பிக் கொம்பும்
குரப்பு அணை நிரப்பும் மன்னர்குவிப்புற, கரைகள் தோறும்
பரப்பிய பொன்னி அன்ன ஆவணம் பலவும் கண்டார்.

Meaning

The people of *Mallar* community have heaped large amounts of gems, pearls, tails of a type of (musk) deer, wooden blocks having pleasant odour, feathers of peacocks, and other items in the market streets of the town for sale. Rama, Lakshmanan and Viswamitrans were

looking at the heaps of those articles kept in many shops run by *Mallars*.

Explanation

The people of *Mallar* community heaped up their agricultural produces and other articles and they bartered them with their agricultural produces from the people of other regions in their shops at market.

6.1.11 *Kambaramayanam - Balakantam - Kaarmukap Patalam* - Poem Number - 14 and Serial Number - 679

Describing the history of sage Sadanand's bow

(175) *taaluṭai vari cilai campu umpar tam
naal uṭaimaiyin avar naṭukkam nookki ik
kooluṭai viṭai anaan kulattul toonriya
vaaluṭai ulavan oor mannar paal vaittaan.*

vaaluṭai ulavan - *Kambar* mentions that the kings were from agricultural family. *cilai* - bow. *umpar* - celestial beings. *kooluṭai viṭai anaan* - *Janakan*, the father of *Sita*; one who is like an ox.

(175) தாளுடை வரி சிலை, சம்பு உம்பர்தம்
நாள் உடைமையின், அவர் நடுக்கம் நோக்கி, இக்
கோளுடை விடை அனான் குலத்துள் தோன்றிய
வாளுடை உழவன் ஓர் மன்னர்பால் வைத்தான்.

Meaning

God Siva, looking at the celestial beings who were frightened by the sight of the bow, and since they had more life span, handed over the strong and jewel decked bow to one of the kings who was very strong and was an ancestor of the king *Janaka*. That king was engaged in agriculture.

Explanation

In this Poem, *Kambar* mentions that the kings were from agricultural families.

6.1.12 *Kambaramayanam - Ayodhya Kantam - Pallippati Patalam* - Poem Number - 17 - and Serial Number- 2118

Thundering noise from the *Mallars* of *Bharatan's* army

(176) *uuru koṇṭa murasu umil otaiyai*
viiru koṇṭana veetiyar vaalṭtuoli
eeru koṇṭu elum mallar iṭuppinai
maaru koṇṭana vantikar vaalṭtu aroo.

eeru - ox. *iṭuppinai* - thundering noise; roaring noise. *maaru kollutal* - one sound superseding the other. *vantikar* - singer.

(176) ஊறு கொண்ட முரசு உமிழ் ஒதையை
வீறு கொண்டன, வேதியர் வாழ்த்து ஒலி
ஏறு கொண்டு எழும் மல்லர் இருப்பினை
மாறு கொண்டன, வந்திகர் வாழ்த்து அரோ!

Meaning

The sound produced by the beating of drums was superseded by the sound produced by the priest who chanted *mantras*. The roaring noise produced by the valiant *Mallars* was superseded by the sound produced by singers who sang in praise of the king.

Explanation

Mallars have been portrayed as army commanders, warriors and valiant persons, in this poem.

6.1.13 *Kambaramayanam - Ayodhya Kantam - Pallipataip Patalam* - Poem Number - 21 - and Serial Number - 2122

Mallars deciding the time for harvest

(177) *eeynta kaalam itu itarku aam ena*
aayntu mallar arikunar inmaiyaal
paaynta cuutap pasu narun teeralaal
caayntu ocintu mulaittana caaliyee.

eeynta kaalam - appropriate season. *caali* - paddy crops. *paaynta* - ripe paddy crop. *cuutap pasu narunteeralaal* - fat and

stout like a cow that is pregnant. *ocintu* - the stem broke into pieces.

(177) ஏய்ந்த காலம் இது இதற்கு ஆம் என
ஆய்ந்து மன்னர், அரிகுநர் இன்மையால்,
பாய்ந்த சூதப் பசு நறுந் தேறலால்
சாய்ந்து, ஓசிந்து, முளைத்தன சாலியே.

Meaning

The *Mallars* arranged an appropriate time for harvesting the crops and started harvesting them. But, as there were no sufficient persons to harvest the crops, they left them unharvested in the field itself. As a result of this, owing to the weight of the ripe grains, the stems broke and paddies fell down. The paddies which fell on the field started to germinate.

Explanation

Kambar describes the pathetic and pitiable condition of *Kosala* country after the departure of Rama to the forest and after the death of *Dasarata*. Moreover, he states that *Mallars* indulge in any work only after studying the suitability of the season, context and other things.

6.1.14 *Kambaramayanam - Kitkinta Kantam - Kaarkukap Patalam* - Poem Number - 17 - and Serial Number- 4164

Mallars throwing silver spears on elephants

(178) *mallarkaḷ maru paṭai maana yaanai meel*
velli veel erivana poonra meekaṇkaḷ
taḷla arum tuḷi paṭa takarntu caay kiri
pulli veṇ kaṭa kari puraḷva poonravee.

(178) மன்னர்கள் மறு படை, மான யானைமேல்
வெள்ளி வேல் ஏறிவன போன்ற, மேகங்கள்
தள்ள அரும் துளி பட, தகர்ந்து சாய் கிரி,
புள்ளி வெங் கட கரி புரள்வ போன்றவே.

Meaning

Mallar warriors threw silver spears on the elephants of enemy's army and the elephants fell down due to this attack like rocks that fall

due to the attack of lightning from dark clouds.

Explanation

Mallars' attacking of elephants by throwing spears has been equated with the attack of lightning on big rocks and boulders.

6.1.15 *Kambaramayanam - Yudda Kantam - KumbaKarnan Vataip Patalam - Poem Number - 47 and Number - 7318*

Mallars awaking *Kumbakarnan* on the orders from the god

- (179) *anaiya taanai anru cella aaṇtu ninru peerntilan
inaiya ceenai miṇṇṇatu enru iraavaṇṇarku iyampalum
vinaiyam valla niṇkaḷ uṇkaḷ taanaiyooṇu cenmin enru
inaiya mallar aayiraarai eevi ninru iyampinaan.*

peerntilan - he did not move. *taanai* - army. *anaiya* - that. *mallar* - people of *Mallar* community specialised in boxing.

- (179) அனைய தானை அன்று செல்ல, ஆண்டு நின்று பேர்ந்திலன்
இனைய சேனை மீண்டது என்று இராவணற்கு இயம்பலும்
வினையம் வல்ல நீங்கள் உங்கள் தானையோடு சென்மின் என்று
இனைய மல்லர் ஆயிராரை ஏவி நின்று இயம்பினான்.

Meaning

Even though an army of soldiers trod on *Kumbakarna* who was sleeping, he did not wake up from his sleep and get up from his place. Even this army also failed in its mission to awaken him. When *Ravana* was told of this news, he instructed a battalion of one thousand *Mallars* who were experts in their profession, to go to *Kumbakarnan* and wake him up from his deep slumber.

6.1.16 *Kambaramayana - Yudda Kantam - Atikaayan Vataip Patalam - Poem Number - 146 - and Serial Number - 7872*

Lakshman clashing with the army of *Atikaayan*

- (180) *teerum teru kariyum poru cina mallarum vayavem
poorintalai ukaḷ kinṛana puravikkulam evaiyum
peerum ticai perukinril - paṇaiyin piṇai mata veṇ*

kaarin taru kurutip poru kaṭal ninṛana kaṭavaa.

paṇai - tusk.

- (180) தேரும், தெரு கரியும், பொரு சின மன்னரும், வயவெம்
போரின்தலை உகள்கின்றன புரவிக் குலம் எவையும்
பேரும் திசை பெருகின்றில் - பணையின் பிணை மத வெங்
காரின் தரு குருதிப் பொரு கடல் நின்றன கடவா.

Meaning

The sea of blood accumulated from the blood oozing out from the elephants of Atikayan's army that clashed with the dark coloured elephants of Lakshman's army prevented the chariot troops, elephant troops, horse troops and soldiers from moving in the direction in which they have to move.

6.1.17 *Kambaramayanam - Yudda Kantam - Muulapala Vataip Patalam - Poem Number 100 and Serial Number- 9398*

Raman, the King of good natured *Mallars*

- (181) *col arukkum vali arakkar toṭu kavacam
tukaḷ paṭukkum tuṇikkum yaakkai
vil arukkum talai arukkum miṭal arukkum
aṭal arukkum meel meel viisum
kal arukkum maram arukkum kai arukkum
ceyya mallar kamaḷattooṭu
nel arukkum tiru naaṭan neṭum caram
enṛaal evarkkum nirḷalaamoo.*

col arukkum vali - ineffable body - strength. *tirunaṭan* - *Raman*, the king of *Kosala* country. *yaakkai* - body. *ceyya mallar* - good natured *Mallar*. *paḷana mallar* - *Mallars* possessing agricultural fields. *kamalam* - lotus. *neṭucaram* - long sword. *miṭal* - strength. *maṭal* - expertise in battling.

- (181) சொல் அறுக்கும் வலி அரக்கர், தொடு கவசம்
துகள் படுக்கும்; துணிக்கும் யாக்கை;
வில் அறுக்கும்; தலை அறுக்கும்; மிடல் அறுக்கும்;
அடல் அறுக்கும்; மேல் மேல் வீசும்

கல் அறுக்கும்; மரம் அறுக்கும்; கை அறுக்கும்;
செய்ய மன்னர் கமலத்தோடு
நெல் அறுக்கும் திரு நாடன் நெடுஞ் சரம்
என்றால், எவர்க்கும் நிற்கலாமோ ?

Meaning

Oh! *Rama*, the king of *Kosala* country. The good natured *Mallars* of this country cut the stems of ripe *paddy* crops together with the lotus flowers found in the field. Such was the fertile nature of the beautiful *Kosala* country! The long sword will prevent one from telling what he wanted to tell! It will shatter into pieces the armours worn by the demons. It will cut the demons into pieces. It will cut the bows, pluck the heads and destroy the strength of the enemies. It will cut the rocks into pieces that are thrown at you continuously. The sword will cut the trees and the hands. If it were the strength of your sword will any one dare to oppose you ?

6.1.18 *Kambaramayanam - Yudda Kantam - Vaanarar Kalam kaan Patalam - Poem Number - 25 - SerialNumber - 9605*

Lotus, touched by the people of *Mallar* community

(182) *netum paṭai vaal naaṇṇil ulu niṇac ceerriṇ*
utira niir nirainta kaappin
kaṭum pakatu paṭi kiṭanta karum parampin
ina mallar paranta kaiyil
paṭuṇ kamala malar naarum muṭi paranta
peruṇ kiṭakkaip paraṇṭa pannai
taṭam paṇaiyin narum paṇanam taluviyatee
enap polivum takaiyum kaanmin.

vaal nanjil - the sword-like plough share. *kaappu* - storage. *kaṭum pakatu* - fast moving elephant, buffalo. *ina mallar* - people of *Mallar* community. *narum muṭi* - sweet smelling crown; bundle of seedlings.

(182) நெடும் படை வாள் நாஞ்சில் உழு நிணச் சேற்றின்,
உதிர நீர் நிறைந்த காப்பின்,
கடும் பகடு படி கிடந்த கரும் பரம்பின்,

இன மன்னர் பரந்த கையில்
படுங் கமல மலர் நாளும் முடி பரந்த
பெருங் கிடக்கைப் பரந்த பண்ணை,
தடம் பணையின் நறும் பழனம் தழுவியதே
எனப் பொலிவும் தகையும் காண்மின்!

Meaning

The enemy warriors battling in the battle field were ploughed with the plough share-like swords. The field was irrigated with the blood flowing from the dead warriors. When the people of *Mallar* community levelled the fields, their hands touched the heads of enemies which looked like the bundle of seedlings. In this way, the battle field resembled the agricultural field and the works performed in both the place, were also similar.

Explanation

Kambar makes it clear in this poem that *Mallars* form a community. He further says that *Mallars* are experts in agriculture as well as warfare. Their battle field activities have been likened to their agricultural field activities.

6.1.19 *Kambaramayanam - Yudda Kantam - Extra Poem Atikaayan Vaataip Patalam - 25 - 1 - Serial Number of extra song 798*

Strong shouldered *Mallars*

(183) *mal eeriya tiṇ puya mallar karattu*
el eeriya, elu val mucalam
vil looṭu ayil veṇka katai veel mutalaam
pal aayuta pakti pirittu uṭaiyaar.

(183) மல் ஏறிய திண் புய மன்னர் கரத்து
எல் ஏறிய வாள், எழு, வல் முசலம்
வில் லோடு அயில், வெங்க கதை, வேல் முதலாம்
பல் ஆயுத பக்தி பிரித்து உடையார்.

Explanation

The people of *Mallar* community who are strong and well-built

and have expertise in boxing are called *Mallar*.

6.1.20 *Kambaramayanam - Ayodhya Kantam - Extra Song* Number 76 - 10 Serial Number of Extra Song- 201

Sword - bearing agriculturalists

- (184) *vaal̥ tolil̥ ul̥ava ! nii ulakai vaikalum*
uutt̥inai arul̥ amutu; urimai maintanaip
puutt̥inai aatalin poru il̥ nal̥ ner̥i
kaatt̥inai nan̥ enak̥ kaṅkar̥ kuur̥inaar.
- (184) 'வாள் தொழில் உழவ! நீ உலகை வைகளும்
ஊட்டினை அருள் அமுது; உரிமை மைந்தனைப்
பூட்டினை ஆதலின், பொரு இல் நல் நெறி
காட்டினை; நன்' எனக் கங்கர் கூறினார்.

Explanation

In this poem, the king has been addressed as an agriculturalist holding the sword. The ruling offered by the kings has been spoken of as agriculture done with the help of swords. Since the kings came from the family of agriculturalists, he is addressed as an agriculturalist. The term *ulavar* (agriculturalist) refers to *Mallar*.

6.2 *Gnanamirtam*

The author of this work was sage *Vaagisa* who lived during 10 - 11 century A.D. This work is about *Saiva* religion. It is published by *Avvai S. Duraisamy Pillai* together with old commentary. This has been published by Annamalai University. The author of this work portrays the people of *Mallar* community as warriors and as agriculturalists, too.

6.2.1 *Gnanamirtam - Akaval - 16 - Pancaavattaiyal -* Line Number 15 - 25

Cruel - eyed *Mallar*

- (185) *cuuta maakatar purookita ren̥ra* 15
meetaku puttiin̥ tiyamun̥ tiitaru
vaakkoṭu patāṅkai paayu rupattamen

ivul̥i maravarum yaanai viirarum
tikiri tuuṇṭiya taruka ṇaalarum
vankan̥ mallarun̥ tantirat̥ talaivarum 20
enkaru meentiyat̥ tiranu meṇṭiya
oosai parisa muruva mirataṇ
kanta murainatai koṭaipook̥ kinpamen
viṭayap̥ palpari canamu miṭaiyaap̥

tiitaru - free from defects. *ivul̥i* - horse. *tikiri* - wheel-like weapon used in a battle.

- (185) துத மாகதர் புரோகித ரென்ற 15
மேதகு புத்திந் தியமுந் தீதறு
வாக்கொடு பதங்கை பாயு ருபத்தமென்
இவுளி மறவரும் யானை வீரரும்
திகிரி தூண்டிய தறுக ணாளரும்
வன்கண் மள்ளருந் தந்திரத் தலைவரும் 20
என்கரு மேந்தியத் திறனு மெஞ்சிய
ஓசை பரிசு முருவ மிரதங்
கந்த முரைநடை கொடைபோக் கின்பமென்
விடயப் பல்பரி சனமு மிடையாப்.

Meaning

The group of people called *purohits* who have acquired true wisdom, the horse-men who are eloquent speakers, strong soldiers riding on the back of elephants, the valiant and fearless soldiers riding in chariots with wheel-like weapon in their hands, red-eyed *Mallars* who fight severely, and the commanders, all these *intiriyas* (senses), their sounds, shapes, conversation, charity, happiness.....

Explanation

In this poem, only the people of *Mallar* community have been specially mentioned while the name of no other community has been mentioned specifically as engaged in battling. From this it becomes clear that the soldiers riding on elephants, horses and chariots and commanders also were from *Mallar* community only. The word *Mallar* refers to all types of armed forces including the warriors.

6.2.2 Gnanamirtam - Akaval - 27 - Aarttavil Tiram - Lines 1 - 11

Mallars wearing anklets

- (186) *iruntuyar keliii varunti yaappurra*
murpaya niintut tuyttanar kalippin
karunkaya liriya perumpakatu turantaan
kuḷava raakkiya vīlavayar cennel
pirpayan rantaan kiceya lutava 5
eytiya gukaiyin maiyara paṭartal
irunkalan mallar patampatar tiruntai
caapavaan puluvir kaalaka maṭiyak
kaṭipatu puṭṭaka maṭivitupu punaital
kanpaṭaik kanavir kaṭimatil paaynta 10
tumpi vanpiṭart toonran meelatai.

yaappu - associating. *keliii* - having associated. *kaalakam* - dress. *puṭṭakam* - cloth.

- (186) இருந்துயர் கெழீஇ வருந்தி யாப்புற்ற
முற்பய னீண்டுத் துய்த்தனர் கழிப்பின்
கருங்கய லிரியப் பெரும்பகடு துரந்தாங்
குழவ ராக்கிய வினைவயற் செந்நெல்
பிற்பயன் றந்தாங் கிச்செய லுதவ 5
எய்திய குகையின் மையறப் படர்தல்
இருங்குழன் மன்னர் பதம்படர் திருந்தடி
சாபவான் புழுவிற் காழக மடியக்
கடிபடு புட்டக மடிவிடுபு புனைதல்
கண்படைக் கனவிற் கடிமதில் பாய்ந்த 10
தும்பி வன்பிடர்த் தோன்றன் மேலதை.

Meaning

After undergoing difficulties and enjoying pleasure according to one's deeds in previous births, due to one's associations with *intiriyas* that bring - forth difficulties and sufferings, one has to cultivate his body and mind in order to find pleasure in the present birth similar to the agricultural activities of *Mallars* who cultivate the land and grow paddy crops in the fields. To achieve this one has to proceed like anklet - wearing *Mallars*, the warriors as well as

agriculturalists, who lay their foot on the path very carefully. Changing the dress when it becomes dirty; and dreaming as riding on an elephant's back which broke open the well-guarded fort of the enemy.....

Explanation

In this poem, the people of *Mallar* community have been described as those who are engaged in agriculture and in battle.

6.3 Kandapuramam

The author of this work was sage *Kacciyappa* who lived at *Kancipuram*. He presented his literary work to the scholarly audience at *Murugan's* temple in *Kanchipuram* and got their approval and appreciation. His age is under dispute. Some scholars claim that he must have lived before *Kambar*, that is, 12th century and after the author of *Viracholiyam*, that, is 11th century A.D. while some other scholars say that he should have lived during 14th century, the age of *puranas*.

In this work, the poet speaks about *Mallars*. In the section on the description of the country, the poet mentions that the people of *Mallar* community are experts in agriculture. They do agriculture with dedication and happiness, and they offer their share of agricultural produces to the king first and then share it among themselves. In the section *Avaipuku patalam*, the poem number 22 says that the people of *Mallar* community served as administrative chiefs in king's courts.

6.3.1 Kandapuramam - Section on the description of the Country - Poem Number - 1**Mallars, expertising in agriculture**

- (187) *avviyal perriṭu maarraan mallarkan*
maivaru kaṭaluṭai manḱai tanniṭai
meivalan koḷvatai veenṭi yannilac
ceevika ṇaatiyee yinaiya ceykuvaar.
- (187) அவ்வியல் பெற்றிடு மாற்றான் மன்னர்கண்

மைவரு கடலுடை மங்கை தன்னிடை
மெய்வுளங் கொள்வதை வேண்டி யந்நிலச்
செவ்விக ணாடியே யினைய செய்குவார்.

Meaning

Sage Kacciappar, the author of this work, mentions that *Mallars* are experts in agriculture and moreover they have the capability and capacity to do agriculture.

6.3.2 Kandapuram - Section on the description of the Country - Poem Number - 6

(188) *naarucey kunarcilar naaraniir vayal
uurucey kunarcila rotha paanmaiyr
ceerucey kunarcilar vittic celluniirk
kaarucey kunarcila ralappin mallaree.*

(188) நாறுசெய் குநர்சிலர் நார நீர்வயல்
ஊறுசெய் குநர்சில ரொத்த பான்மையிற்
சேறுசெய் குநர்சிலர் வித்திச் செல்லுநீர்க்
காறுசெய் குநர்சில ரளப்பின் மள்ளரே.

Meaning

This poem mentions that *Mallars* are well - versed with the technology of agriculture. They know the techniques of preparing seed bed, sowing, growing seedlings, irrigating, ploughing and so on.

6.3.3 Kandapuram - Section on the description of the Country - Poem Number 14

Pleasantly speaking *Mallars*

(189) *mallartam vinaipuri malalait tiimcolaar
kalluru putumaṇaṇ kamalum vaalital
ulluru naruvirai yuyirttu viiciya
velliya kumutamen malarin meevumee.*

(189) மள்ளர்தம் வினைபுரி மழலைத் திஞ்சொலார்
கள்ளுறு புதுமணங் கமழும் வாலிதழ்
உள்ளுறு நறுவிரை யுயிர்த்து வீசிய
வெள்ளிய குமுதமென் மலரின் மேவுமே.

Meaning

The people of *Mallar* community do agriculture with involvement. It is as pleasant to them as their children's lisp, as tasty, fresh and sweet smelling as toddy, and as beautiful as sweet smelling flowers. Hence, they like agriculture the most.

6.3.4 Kandapuram - Section on the description of the Country - Poem Number 21

Mallars forming group

(190) *maaluru ponnakar maruvu mannarkup
paaluru tiimpatam palavu maarttiyee
meeluru caaliyin viḷaivu nookkiyee
koolinin rarintanar kulaṇṇon mallaree.*

maaluru - the place where *Mallars* dwell. *maal* - *Mallar*, *Mallar*.

(190) மாலுறு பொன்னகர் மருவு மன்னற்குப்
பாலுறு திம்பதம் பலவு மார்த்தியே
மேலுறு சாலியின் விளைவு நோக்கியே
கோலிநின் றரிந்தனர் குழாங்கொண் மள்ளரே.

Explanation

The people of *Mallar* community commence their work of harvesting the crops after offering presentations to their king who lives in their area.

6.3.5 Kandapuram - Section on the description of the Country - Poem Number - 25

Mallars offering their share of tax

(191) *kaḷappaṭu kaivaloor kaalka ḷaanmukan
talappuru nerkulaa mavarruṇ mannavar
kuḷappaṭu kaṭanmurai yutavi mallaruk
kalittanar veṇṭiya tanaiya naattuloor.*

(191) களப்படு கைவலோர் கால்க ளான்முகந்
தளப்புறு நெற்குழா மவற்றுண் மன்னவந்

குளப்படு கடன்முறை யுதவி மன்னருக்
கனித்தனர் வேண்டிய தனைய நாட்டுளோர்.

Explanation

The officials from the king's court took the share of paddy from the heap of paddy harvested by the *Mallars* to be given to the king and left the remaining paddy for the *Mallars*.

6.3.6 Kandapuram - Section on the description of the Country - Poem Number - 48

Mallars town

(192) *ellai tiirnta viravika tuuṇṇiya
cilliyaalīṭ tikiṛikaṇ maanumaal
mallan maanakar maintarka luurtarum
palva kaiccuṭarp paṇṇuru teerkalee.*

(192) எல்லை தீர்ந்த விரவிக டுண்டிய
சில்லியாழித் திகிரிகண் மானுமால்
மல்லன் மாநகர் மைந்தர்க ளுந்தரும்
பல்வ கைச்சுடர்ப் பண்ணுறு தேர்களே.

Explanation

The phrase *mallan maanakar* here means the town of king *Mallar*. The kings are treated as gods.

6.3.7 Kandapuram - Mahendra Kantam - Avaipuku Patalam - Poem Number - 22

Mallars as spys

(193) *paava muyanru palittiran aarruṇ
kaaviti yoorkaru maṅkaḷ muṭippoor
aavatoor caaraṇa raaypatai mallar
eevarum ṇaṅṅarin eṇkanum nirpa.*

The word *kaaviti* is a title. Here it refers to a minister. *caaranar* - the soldiers who roam about in many places; spys. *ṇaṅṅar* - side. *mallar* - the commander of army belonging to *Mallar* community.

(193) பாவ முயன்று பழித்திறன் ஆற்றுங்
காவிதி யோர்கரு மங்கள் முடிப்போர்
ஆவதொர் சாரண ராய்படை மன்னர்
ஏவரும் ஞாங்கரின் எங்கணும் நிற்ப.

Explanation

Those ministers who commit sin by doing evil things, persons capable of executing plans, selected commanders of *Mallar* army who are capable of saying what is happening, and all others are standing around.

6.4 Periya puranam (or) Tiruttondar Maakkatai

6.4.1 *Saiva Tirumurais* (collection of literary works describing the greatness of Saivite religion) have been classified into 12 collections. Of these collections on Saivite literature, sage *Sekkilar's* twelfth century composition entitled *Periya puranam* or *Tiruttondar puranam* is in the twelfth collection. This *Periya puranam* describes the life and teachings of 63 individual devotees of god Siva and 9 groups of devotees of god Siva. Totally it gives description about 72 devotees. The list of devotees described in this work is presented below:

I. Kings (*Mallar* community)

1. *Iḍaṅkaḷi Naayanaar*
2. *Koocceṇkaṭ Coola Naayanaar*
3. *Ceeramaan Perumal Naayanaar*
4. *Nedumaara Naayanaar*
5. *Pukaḷchola Naayanaar*
6. *Maṅgaiyarkarasiyaar*

II. Agriculturalists (*Mallar* community)

1. *Arivaal Taaya Naayanaar*
2. *Ilaiyaankuṭi Maara Naayanaar*
3. *Eeyarkoon Kalikkaama Naayanaar*
4. *Kootpuli Naayanaar*

5. *Sakti Naayanaar*
6. *Saakkiya Naayanaar*
7. *Seruttunai Naayanaar*
8. *Tirunaavukkarasu Naayanaar*
9. *Maanakkañcaara Naayanaar*
10. *Munaiyaṭuvaar Naayanaar*
11. *Muurkka Naayanaar*
12. *Vaayilaar Naayanaar*
13. *Viṇṇamiṇṭa Naayanar*

III. Petty Kings (Some are of Mallar community)

1. *Aiyaṭikaḷ Kaṭavarkon Naayanaar*
2. *Kalaṛciṅka Naayanaar*
3. *Kuṇṇuṇṇa Naayanaar*
4. *Narasiṅga Munaiyaraiya Naayanaar*
5. *Meyp̄poruḷ Naayanaar*

IV. Minister

1. *Siruttoṇḍa Naayanaar*

V. Shepherds

1. *Aanaaya Naayanaar*
2. *Tirumuula Naayanaar*

VI. Bard

1. *Tiruniilakaṇṭa Yaalppaana Naayanaar*

VII. Traders

1. *Amarniiti Naayanaar*
2. *Iyarpakai Naayanaar*
3. *Kalikampa Naayanaar*
4. *Kaaraikkaal Ammaiyaar*
5. *Muurtti Naayanaar*

VIII. Aadi Saivaites (Temple Priests)

1. *Isai Gnaaniyaar*
2. *Saṭaiya Naayanaar*
3. *Sundaramurti Naayanaar*
4. *Pukaḷttunai Naayanaar*
5. *Muppootum Tirumeeni Tiṇṇuvaar Naayanaar*

IX. Brahmins

1. *Appuutiyaṭikaḷ Naayanaar*
2. *Rudrapasupati Naayanaar*
3. *Gaṇanaata Naayanaar*
4. *Kuṇṇikiliya Kalaya Naayanaar*
5. *Sanṭeesura Naayanaar*
6. *Sirappuli Naayanaar*
7. *Soomaasimaara Naayanaar*
8. *Tirugnanasambanda Murti Naayanaar*
9. *Tiruniilanakka Naayanaar*
10. *Tillai Vaal Antanar*
11. *Naminanti Aṭikaḷ Naayanaar*
12. *Puusalaar Naayanaar*
13. *Muruga Naayanaar*

X. Fisherman

1. *Atipatta Naayanaar*

XI. Hunter

1. *Kaṇṇappa Naayanaar*

XII. Caanraar

1. *Eenaati Naayanaar*

XIII. Caaliyar

1. *Neesa Naayanaar*

XIV. Cekkaar

1. Kaliya Naayanaar

XV. Eekaaliyar

1. Tirukkuripputtonṭa Naayanaar

XVI. Tribe

1. Tirunaalaippoovaar Naayanaar

XVII. Devotees of unknown heredity

1. Eripatta Naayanaar
2. Kaṇampulla Naayanaar
3. Kaari Naayanaar
4. Kulaccirai Naayanaar
5. Taṇḍiyaṭikal Naayanaar
6. Perumilalaikkurumba Naayannar

During and before *Sekkilar's* age, kings, petty kings and those who were engaged in agriculture were all descendents of *Mallar* community only. Moreover, the chiefs of people such as *Uuran*, *Makilnan*, *Kilavan*, *Kilaar*, *Veel* and *Veelir* were also from *Mallar* community only.

There are descriptions about the people of *Mallar* community in *Periyapuramam*. Two poems in the section on the description of the country in *Tirumalaiccarukkam* speak about *Mallars*. In other poems, these devotees are referred to as agriculturalists. All the other literary works, including the religious literature speak about *Mallar* community while they talk about the agricultural (*marutam*) region in their sections on the description about the country. No other community is mentioned in any of the literary works. Even though some of the professional groups have been mentioned, their caste names have not been stated. No sangam literature or medieval literary work mentions that people other than *Mallar* community were engaged in agriculture. Most of the literary works mention that the people of

Mallar community commence any of their work after offering their prayers to *Indiran*.

Speaking about *Mallars*, *Sekkilar* says that they welcome the flow of water into their fields and they enjoy very much at the sight of water. The paddy produced by the *Mallars* appeared like hillocks. These people, possessing wealth and education, will lead an eternal life. Seeing the thick cloud of smoke coming from the *Mallars'* sugar cane mills, the swans took them to be rain clouds and started to enjoy. Milk oozes out from the breasts of a mother when the child wants milk; similarly floods come in river and fill the dams even in summer when the *Mallars* want water for their fields. There are many towns where *Mallar* families that welcome guests and treat them merrily, live.

6.4.2 Periyapuramam - Tirumalaiccarukkam - description about the glory of the Country - Poem Number - 10***Mallars welcoming water into the fields***

(194) oṇṭu raittalai maamata kuṭṭupooṇ
maṇṭu niirvaya luṭ puka vantetir
koṇṭa mallar kuraittakai yoosaipooy
aṇṭar vaanatti nap puraṇ caarumaal.

(194) ஒண்து ரைத்தலை மாமத கூடுபோய்
மண்டு நீர்வய லுட் புக வந்தெதிர்
கொண்ட மன்னர் குரைத்தகை யோசைபோய்
அண்டர் வானத்தி னப் புறஞ் சாறுமால்.

Meaning

The water from Cauvery flows into the channels from where it got into the paddy fields through sluices. The people of *Mallar* community rejoiced at the sight of water flowing into their fields and extended warm welcome to it and they offered their worship to *Devendiran*.

Explanation

The flowing of fresh water into the fields is celebrated with festive fervour by *Mallar*. At that juncture they worship Devendira, and their forefathers.

In the very same section, poem Number 12 mentions that *Mallars* commence transplanting the seedlings after worshipping Devendira and poem numbers 13 and 15 mention that the *Mallar* women (*Kataiciyar*) weed the crops.

6.4.3 Periyapuranam - Tirumalaiccarukkam - Section on the glory of the Country - Poem Number - 25

Mallar's heaps of paddy appear like hill ranges

- (195) *vaiterin takarri yaarri malaipeyal maanat tuurric
ceyya porkunrum veeru navamanic cilampu mennaak
kaivinai mallar vaanaṅ karakkavaak kiyaner kunrval
moyvarai yulakam poolu mulariniir maruta vaippu.*

vai - straw. *mulari* - lotus. *moy* - crowd. *varai* - hill. *vaippu* - place, land.

- (195) வைதெரிந் தகற்றி யாற்றி மழைப்பெயல் மானத் தூற்றிச்
செய்ய பொற்குன்றும் வேறு நவமணிச் சிலம்பு மென்னக்
கைவினை மன்னர் வானங் கரக்கவாக் கியநெற் குன்றால்
மொய்வரை யுலகம் போலு முளரிநீர் மருத வைப்பு.

Meaning

The *marutam* (agricultural plains) region appears like a hilly region with the huge piles of paddy produced by the *Mallars* kept in heaps after thrashing the paddy crops. The golden heaps of paddy produced by the experts in agriculture, namely, *Mallars* in the *marutam* region appear like a range of hills.

6.4.4 Periyapuranam - Ilaimalinta Sarukkam - Arivaattaaya Naayanaar Puranam - Poem Number - 2

Wealthy and educated *Mallars*

- (196) *cennel laarvayal kaṭṭacen taamarai
munnar nantumiḷ muttam corintiṭat
tunnu mallar kaim meerkoṇṭu toonruvaar
mannu paṅkaya maaniti poonruḷaar.*

nantu - conch. *tunnu* - meat. *paṅkayam* - lotus; god of wealth. *mannu* - eternal.

- (196) செந்நெல் லார்வயல் கட்டசெந் தாமரை
முன்னர் தந்துமிழ் முத்தஞ் சொரிந்திடத்
துன்னு மன்னர்கைம் மேற்கொண்டு தோன்றுவார்
மன்னு பங்கய மாநிதி போன்றுளார்.

Meaning

Red lotus vines grew in the paddy fields and the conches in the fields produced pearls. As a result of this, the *Mallars* were rich in wealth and education and led a long life.

6.4.5 Periyapuranam - Ilaimalinta Sarukkam - Aanaaya Naayannar puranam - Poem Number - 3

Authoritative *Mallars*

- (197) *vannilai mallar ukaippa elunta marakkoovai
panmurai vantelum oosai payinra mulakkattaal
annam marunikurai taṇṭurai vaavi atan paalaik
kannal aṭumpukai yaal mukil ceyva karuppaalai.*

vannilai - strong position. *ukaippa* - to send. *marunku* - near. *vaavi* - pond. *taṇṭu* - sugar cane.

- (197) வன்நிலை மன்னர் உகைப்ப எழுந்த மரக்கோவை
பன்முறை வந்தெழும் ஓசை பயின்ற முழக்கத்தால்
அன்னம் மருங்குறை தண்டுறை வாவி அதன்பாலைக்
கன்னல் அடும்புகை யால்முகில் செய்வ கருப்பாலை.

Meaning

The smoke coming from the oven where sugar cane juice is boiled for preparation of sugar appeared like cloud and seeing these clouds of smoke and being awakened by the authoritative voices of *Mallars*, the swans in the nearby ponds thought that it would rain and started to walk jubilantly.

6.4.6 Periyapuranam - Mummaiyaal Ulakaanta Sarukkam - Tirukkuripputtona Naayanaar Puranam - Poem Number - 22

Raining in summer when *Mallars* want rain

- (198) *pillai taivarap perukupaal corimulait taaypool
mallar veenilin maṇaltitaṇ pisaintu kaivaruta
vella niiriru maruṅkukaal valimitant eerip
palla niḷvayal parumaṭai utaippatu paali.*

taivara - to fondle. *veenil* - summer. *paalai* - dam. *maruṅku* - near.

- (198) பிள்ளை தைவரப் பெருகுபால் சொரிமுலைத் தாய்போல்
மன்னர் வேனிலின் மணல்திடர் பிசைந்து கை வருட
வெள்ள நீரிரு மருங்குகால் வழிமிதந் தேறிப்
பள்ள நீள்வயல் பருமடை உடைப்பது பாலி.

Meaning

Like a mother whose breasts start to ooze milk when they are fondled by her child, when the *Mallars* fondle the sand dunes near the river banks in summer, it starts to rain and the rivers are flooded. The water from the river reaches the channel and finally the fields.

Explanation

When the *Mallars* pray for water in the summer, it rains and they get water in plenty.

6.4.7 Periyapuranam - Mummaiyaal Ulakaanta Sarukkam - Tirukkuripputtona Naayanaar Puranam - Poem Number - 28

Mallar houses anticipating guests

- (199) *niitu taṇṇai uṭutta niḷ maruṅkin nelli
kuutu tunṇiya irukkaiya viruntetir kollum
piitu taankiya peruṅkuṭi manaiyaram pirāṅkum
maatam oonki marukina mallar muutuurkaḷ.*

taṇṇai - cool agricultural fields. *tunṇiya* - close. *pirāṅkum* - virtuous; great.

- (199) நீடு தண்பணை உடுத்தநீள் மருங்கின்; நெல்லின்
கூடு துன்றிய இருக்கைய; விருந்தெதிர் கொள்ளும்
பீடு தாங்கிய பெருங்குடி மனையறம் பிறங்கும்
மாடம் ஓங்கிய மறுகின்; மல்லர் மூதூர்கள்.

Meaning

The land mass covered with agricultural fields appeared as though the earth had put on clothes. The *paddy* crops grown in the fields appeared like the nests of birds. There were many towns with plenty of houses in which *Mallars* dwell. They warmly treat the guests who have already come and anticipate new guests to come to their houses.

6.5 Tirugnanasambandar's Devaram

Saint Tirugnanasambandar, one of three sages responsible for the renaissance of Saiva religion, belongs to 7th century A.D. He, in his poems, known popularly as *Devaram*, mentions that the crowned kings belonged to *Mallar* community. The poems composed in such places as *Tirumukkiccaram* and *Tirunallur* mention this. Let us see those two poems in the following passage.

6.5.1 Sambandar Devaram - Tirumukiccaram - (Uraiyur) (2nd Tirumurai) Poem Number - 11

Mallar Mukkicarattatikāl

(King Cenkanan of Uraiyur)

(200) *mallaiyaar mummuṭi mannar mukkicarattatikālaic
celvaraaka ninaiyumpaṭi ceerttiya centamil
nallavaraay vaal pavarkaali yulṇaana sambandan
collavalla ravar vaanula kaalavum vallaree.*

(200) *மல்லையார் மும்முடி மன்னர் முக்கிச்சரத்தடிகளைச்
செல்வராக நினையும்படி சேர்த்திய செந்தமிழ்,
நல்லவராய் வாழ் பவர்காழி யுள்ளான சம்பந்தன்,
சொல்லவல்ல ரவர் வானுல காளவும் வல்லரே.*

The presiding deity of the temple at *Tirumukiccaram* is god *Panchavarneswarar* and his consort is goddess *Gandhimatiyammai*. This place is known by such other names as *Kolliyur* and *Uraiyur* also.

There are eleven poems in this *patikam*. In these poems, the king of *Uraiyur*, *Cenkanan* is described as *Mukkicarattatikāl* by the sage. *Gnanasambandar* praises and appreciates the efforts taken by the king for fostering Saiva religion in that part of Tamil land. Given below are some of the statements made by the sage in appreciation of the king's services to Saiva religion.

"who knows fully well the services rendered by
Mukkicarattatikāl?"

"*Cenkanan*, the king of *Uraiyur* fought against the enemies furiously and recaptured his fort from them"

"*Cenkanan*, the king of *Uraiyur* ruled the beautiful towns *Uraiyur* and *Vañji*. His regime was bountiful".

In the poem number 11 cited above, *Gnanasambandar* refers to the *Chola Mallar* king *Cenkanan* as *Mallaiyaar Mummuṭi Mannar Mukkicarattatikāl*. Since he won both the *Chera* and *Pandiyan* kings

he is referred to as three crowned king. The community title *Mallar* has been added with the honorific suffix *-aar* and he is addressed as *Malliyar*. Thus, *Gnanasambandar* mentions that this three crowned *Chola* king belongs to *Mallar* community.

Meaning

The *Chola* king ruling *Chera*, *Chola* and *Pandiya* kingdoms is *Cenkanan*. He is honoured as *Mukkiicarattatikāl* (the sage of *Mukiccaram*). It is this beautiful and pure Tamil language which made *Gnanasambandar* to think about and compose poems in honour of the *Chola* king *Cenkanan* who served for the cause of Saiva religion. *Gnanasambandar* of *Sirkali* appreciates his services and blesses that he should rule even the heavens.

6.5.2 Sambandar Devaram - Tirunallur - 2nd Tirumurai Poem Number - 10

The presiding deity of the temple at *Tirunallur* is known by the names *Periya Vaandavar* and *Kaliyana Sundareswarar*. His consort is known as *Tiripura Sundari* and *Kalyana Sundari*. The greatness of the temple of this place is mentioned in all the ten poems composed in this place. They are :

"You enjoyed being in the temple at *Tirunallur*"

"You enjoyed this temple very much"

"You enjoyed this temple which told the *vedas*"

"You enjoyed this temple very much"

"You enjoyed this temple which smells sweet"

"You enjoyed this temple where there are ploughs nearby"

"You enjoyed this temple whose greatness reaches the
heavens"

"You enjoyed this temple where your consort dwells"

"You enjoyed this temple in the company of your consort"

"You enjoyed this temple where *Mallars* live"

The term *koil* refers to the place where the kings dwell and also the temple where the gods are worshipped.

“திருநல்லூர் மண்ணமருங் கோயிலே கோயிலாக மகிழ்ந்திரே”
 “மலை நல்கு கோயிலே, கோயிலாக மகிழ்ந்திரே”
 “மறை நலின்ற கோயிலே கோயிலாக மகிழ்ந்திரே”
 “வான்மருங் கோயிலே கோயிலாக மகிழ்ந்திரே”
 “மணங்கமழும் கோயிலே கோயிலாக மகிழ்ந்திரே”
 “ஏர் மருவு கோயிலே கோயிலாக மகிழ்ந்திரே”
 “வாந்தோயுங் கோயிலே கோயிலாக மகிழ்ந்திரே”
 “மாதமருங் கோயிலே கோயிலாக மகிழ்ந்திரே”
 “மாதரான் அவனோடு மன்னுகோயில் மகிழ்ந்திரே”
 “மல்லார்ந்த கோயிலே கோயிலாக மகிழ்ந்திரே”

Poem 10, Temple where Mallars live

(201) pollaata samanaṟotu pūrankuurum caakkiyaron
 rallaataar aravurai yittatiyaarkal poorroovaa
 nallaarkal antanarkal naalumeettun tirunalluur
 mallaarnta kooyilee kooyilaaka makilntiiree.

mallaarnta - the place where Mallars lived. mallar - king.
 caakkiyar - Buddhists.

(201) பொல்லாத சமணரோடு புறங்கூறுங் சாக்கியரொன்,
 நல்லாதார் அறவுரைவிட்டடியார்கள் போற்றோவா,
 நல்லார்கள் அந்தணர்கள் நாளுமேத்துந் திருநல்லூர்
 மல்லார்ந்த கோயிலே கோயிலாக மகிழ்ந்திரே”

Meaning

Discarding the preachings of harmful Jains and the works of backbiting Buddhists, Tirunallur Mallar king has honoured the devotees and Brahmins, who follow Saiva religion, by way of taking care of them daily. Oh god Siva, you have chosen to adorn this place by dwelling in the palace of such a king and enjoy being there!

From this poem it becomes crystal clear that the kings who ruled Tamil land were of Mallar community.

6.6. Manickavasakar's Tiruvasakam

Saint Manickavasakar was born in the place called Tiruvatavur near Madurai. It was for him that foxes were converted into horses as described in Tiruvilaiyatarpuranam. Scholars are of the opinion

that he was a predecessor to the Saivite trios, namely, Sambandar, Sundarar and Appar.

He uses the word Mallar in poem number 27 of Tiruchatakam to refer to the god. This poem is discussed below.

6.6.1 Tiruvasakam - 5 - Tiruccatakam - 3 - Cuttaruttal - Poem Number - 27

Mallar, the eternal being

(202) taniyaneen perum piravip pavvattu evvam
 tatam tiraiyaal erruṇṭu parru onru inrik
 kaniyai neer tuvarvaayar ennum kaalaal
 kalakkunṭu kaama vaansuravin vaayppaṭṭu
 ini ennee uyyum aaru enru enru enni
 aṇḱu eluttin puṇai piṭittuk kiṭakkinreenai
 munaivane mutal attam illaa mallar
 karai kaatti aaṭ koṇṭaay muurkkaneerkee.

mallan - god. pavvattu - in the sea. evvam - sufferings. tatam tiraiyaal - large waves. erruṇṭu - being blown up. tuvarvaayar - women having red mouth. kaalaal - by wind. vaansuravin - big shark's. puṇai - catamaran. munnavane - chief. karai - land.

(202) தனியனேன் பெரும் பிறவிப் பெளவத்து எவ்வம்
 தடம் திரையால் எற்றுண்டு பற்று ஒன்று இன்றிக்
 கனியை நேர் துவர்வாயர் என்னும் காலால்
 கலக்குண்டு காம வான்சுறவின் வாய்ப்பட்டு
 இனி என்னே உய்யும் ஆறு என்று என்று எண்ணி
 அஞ்ச எழுத்தின் புணை பிடித்துக் கிடக்கின்றேனை
 முனைவனே முதல் அத்தம் இல்லா மல்லார்
 கரை காட்டி ஆட் கொண்டாய் மூர்க்கனேற்கே.

Meaning

I am suffering a lot in the sea of birth without any companion. Waves of sufferings attack me continuously and push me hither and thither. My mind is disturbed by lust towards women. Shark - like desire swallows me. I do not know how to escape from these troubles.

In this pathetic situation, oh, god, I got your lifebuoy of five lettered mantra (*namahshivaya*) by your grace. You, the eternal king, have saved me, the ignorant fellow, from rebirth.

Explanation

The phrase *aati antam illaa mallan* means the eternal being, namely, god who has neither origin nor end. The word *mallan* refers to god. It is only god who has no origin or end and it does not mean the banks of river as has been pointed out by some of the earlier commentators.

6.7 Yasodara Kaviyam

This work, by an unknown author, has been published by the South India Saiva Siddhanta Works Publishing Society together with the commentary of Avvai S. Duraisamy Pillai. This work belongs to Jain religion, and describes the history of *Yasodaran*, the king of *Avanthi*. This is a translation from Sanskrit work. This is one among the five small *kaappiyams* in Tamil language.

First Sarukkam - Poem Number 34

Mallan Madavan

- (203) *allatu mannai ninnoo tiyaanumun naneeka vaaran
tolvinai turappa ooti vilankitai c culanra pootu
nalluyir namarkaḷ taamee nalintiṭa irantatellaam
mallan maadavanin yaamee marittunarn tanamu manroo.*
- (203) அல்லது மன்னை நின்னோ டியானுமுன் னேநக வாரந்
தொல்வினை துரப்ப ஓடி விலங்கிடைச் சுழன்ற போது
நல்லுயிர் நமர்கள் தாமே நலிந்திட இறந்ததெல்லாம்
மல்லன் மாதவனின் யாமே மறித்துணர்ந் தனமு மன்றோ.

Meaning

Moreover, you and I were born as animals several times in our previous births owing to the sins that we had committed, and suffered a lot. At that time, those animals were killed by our own rela-

tives and hence we died and again we were born. We came to know about the sufferings we had in our cycle of birth and death through sage *Sudatta*, a saint of *Mallar* community who had done enormous penance. Why had you forgotten those things and worry ?

6.8 Silappatikaram

6.8.1 This work, composed by the *Chera* prince *Ilango* of *Mallar* community, is one among the five big *kappiyams* (epics). This work speaks about the ancient three Tamil kingdoms and their kings in addition to describing the customs and traditions of the people of these places. *Kovalan* and *Kannaki*, the hero and heroine, born, brought up and married at *Pukar* of *Chola* country ruled by *Chola Mallar*, moved to *Madurai*, the place ruled by *Pandiya Mallar*, in search of a livelihood. *Kovalan* was killed at *Madurai* by an unfortunate turn of events and *Kannaki* become a widow. Realising the circumstances which led to the murder of *Kovalan*, the king assumed the responsibility for his death and killed himself as a self punishment. *Kannaki*, unquenched of her rage and fury, destroyed the whole city of *Madurai* by burning it into ashes. Later, *Kannaki* went to *Chera Mallar's Vanji*.

It has already been explained in this book several times that all the three words, namely, *mallar*, *mallar* and *pallar* refer to the people of one and the same community citing examples and evidences from literary works in Tamil language.

The author of this work, *Ilango* of *Mallar* community, mentions that the *Chola King Valavan*, *Pandiya King Nedumcelian* and the *Chera king Senguttuvan* were all from *Mallar* community. The people of *Mallar/Mallar* community organising a festival for *Devendra* has been explained in a section of this work. Further, this literary piece mentions in several places that *Mallars* worship *Devendra*. It has to be remembered here that the *Pallars* call themselves as *Devendra Kula Vellala*.

Pukar, the capital and an important sea port of *Chola* kingdom had been referred to as *Mallan Muuduur* (vide *Andimaalai Sirappu*

cey Kaatai line 20, Katalaatu Kaatai line 34) and the word *Mallan* used here refers to the Chola king Valavan who ruled Pukar.

The phrase *Mallan* Madurai attested in *Maduraik Kantam*, *Ursuulvari Kaatai* line 16 refers to Madurai of Pandiya king Nedumceliya Mallar.

The phrase *Mallan Maañaalattu* occurring in *Vancikkantam Natukarkaatai* line 151 and *Varantarukaatai* line 202 refers either to this whole world or the whole of Tamil land ruled the three kings. Similarly, the word *mallan* refers either to the god or the kings who ruled Tamil land. But definitely by no chance the word *mallar* had changed into *mallar* and had referred to prosperity. Moreover, it has to be borne in mind that such god's as *Siva*, *Vishnu*, *Murugan* and others were originally kings from *Mallar* community and later they were elevated to the level of gods owing to their virtue and popularity as evinced by the descriptions given in *puranas* and *sangam* works such as *Paripatal*, *Tirumurugarruppatai* and so on.

Three occurrences of the phrase *mallan muutuur* in this work have been explained in detail in the following passage. Further, it has been clearly shown here that interpreting the word *mallan* as *malla* is fallacious. Here, the word *mallan* refers to god and the phrase *mallan maañaalalam* refers to his big world. The reason why god is referred to as *mallan* is that *Devendra* is the god worshipped by the *Mallars* and *Devendra* belongs to *Mallar* community. And hence the world is referred to as *mallan maañaalalam*. The god of people of *Mallar* community came to be worshipped by the people of all community in course of time.

6.8.2 Silappatikaram - Pukarkkantam - 4 - Antimaalaic cirappu Ceyta Kaatai - Lines 13 - 20

Chola Mallan King's Pukar during evening

(204) *taaltunai turantoor tanittuuya reytak*
kaatalarp punarntoor kalimakil veytak

kuḷalvaḷar mullaiyir koovalar tammoṭu 15
maḷalait tumpi vaayvait tuuta
aru kaar kurumpeṛin tarumpupoti vaacam
cirukaar celvan marukil tuurra
elvaḷai makalir maṇivīḷak ketuppa
mallan muutuur maalaivan tiruttena. 20

taaltunai - husband. *cirukaal celvan* - breeze. *evvalai* - glittering bangle. *mallan muutuur* - Pukar of Chola king Mallan.

(204) தாழ்துணை துறந்தோர் தனித்தாய ரெய்தக்
காதலர்ப் புணர்ந்தோர் கனிமகிழ் வெய்தக்
குழல்வளர் முல்லையிற் கோவலர் தம்மொடு 15
மழலைத் தும்பி வாய்வைத் தூத
அறுகாற் குறும்பெறிந் தரும்புபொதி வாசஞ்
சிறுகாற் செல்வன் மறுகில் தூற்ற
எல்வளை மகளிர் மணிவிளக் கெடுப்ப
மல்லன் மூதூர் மாலைவந் திறுத்தென 20

Meaning

When evening came, the widows who had lost their husbands were suffering in solitude. Ladies living with their husbands were enjoying pleasantly and merrily. Beetles blew the lutes and produced sweet and melodious sound. Even before the breeze could spread the aroma of sweet smelling flowers like jasmine, etc. the beetles took the pollengrains of the flowers to different parts of the city and spread the odour in advance. Women wearing glittering bangles on their wrists were lighting lamps in their houses. Thus evening commenced at sun set in Pukar, the place ruled by Chola Mallar king.

Explanation

The word *mallan* here refers to the Chola king and *mallan muutuur* refers to the place ruled by the Chola Mallan king. In this context, we have to compare the usage Aarankaṇṇic Cholan muutuur attested in line number 12 of Patikam in Silappatikaram.

6.8.3 Silappatikaram - Pukar Kaṇṭam - Kaṭalaatu Kaatai - line 28 - 34

Viccaataran visiting Pukar with his beloved to see Indira

Festival

(205)	<i>cimaiyat timaiyamum celuniir gangaiyum</i>	28
	<i>uñjaiyam patiyum viñcat taṭaviyum</i>	
	<i>veñkaṭa malaiyum taanikaa viḷaiyuṭ</i>	30
	<i>kaaviri naaṭun kaattip pinnarp</i>	
	<i>puuviri paṭappaip pukaarmaruṇ keytic</i>	
	<i>colliya muraimaiyir roḷutanan kaattī</i>	
	<i>mallan muutuur makilvīlaak kaanṭpoon</i>	34

cimaiyam - cliff. *uñjaiyampati* - Ujjain town, the capital of *Avanti* country. *atavi* - forest. *paṭappai* - plantain groves; mango groves. *mallan* - Chola King Mallan. *muutuur* - Pumpukar.

(205)	சிமையத் திமையமுஞ் செழுநீர்க் கங்கையும்	28
	உஞ்சையம் பதியும் விஞ்சத் தடவியும்	
	வேங்கட மலையும் தாங்கா விளையுட்	30
	காவிரி நாடுங் காட்டிப் பின்னர்	
	பூவிரி படப்பைப் புகார்மருங் கெய்திச்	
	சொல்லிய முறைமையிற் றொழுதனன் காட்டி	
	மல்லன் முதூர் மகிழ்விழாக் காண்போன்	34

Meaning

Viccaataran showed several places enroute to Pumpukar to his lady love with whom he had been journeying. He showed her the tall cliffs of the *Himalayas*, the fertile and perennial river Ganges originating from the *Himalayas*, *Ujjain* the capital of *Avanti* kingdom, *Vindhya* hills and the surrounding forest regions, *Venkata* hills, and the prosperous *Chola* kingdom that produces enormous amount of agricultural produces with water from the perennial river Cauvery. After entering into the *Chola* kingdom, the king showed his lady love the beautiful and flower - decked town of *Pumpukar*. They both participated in the Indira festival organised in the old and glorious city of *Pukar* of *Chola Malla* king and enjoyed very much.

Explanation

The word *mallan* occurring in this section refers to the *Chola* king *Mallan*. It means that *Pumpukar* is his city. We have to remember here the line *Aarankaṇṇic chola muutuur* (line number 12) occurring in *Patikam* of *Silappatikaram*.

6.8.4 Silappatikaram - Pukarkkantam - Kaṭalaatu kaatai - lines 47 - 63

The Kaṭaiyam dance played by Kaṭaiyiar Indirani

(206)	<i>anjana vaṇṇa naaṭiya vaataḷuḷ</i>	47
	<i>alliyat tokutiya mavuṇar katanta</i>	
	<i>malli naaṭalu maakkāṭa naṭuvan</i>	
	<i>niirttirai yarankattu nikarttumun ninra</i>	50
	<i>cuurttirān kaṭantoo naaṭiya tuṭiyum</i>	
	<i>paṭaiviilt tavuṇar paiyu leytak</i>	
	<i>kuṭaiviilt avarmu naaṭiya kuṭaiyum</i>	
	<i>vaṇṇan peeruur maruṭiṭai naṭantu</i>	
	<i>niṇṇala maḷantoo naaṭiya kuṭamum</i>	55
	<i>aanmai tirinta peṇmaik koolattuk</i>	
	<i>kaama naaṭiya peeti yaataḷum</i>	
	<i>kaaycina vavuṇar kaṭuntolil poraaḷ</i>	
	<i>maayava laatiya marakkaa laaṭalum</i>	
	<i>ceruven koola mavuṇar niinkat</i>	60
	<i>tiruvīn ceyyoo laatiya paavaiyum</i>	
	<i>vayalulai ninru vaṭakku vaayilul</i>	
	<i>ayiraanī maṭantai yaaṭiya kaṭaiyamum.</i>	63

avunār - demon. *suur* - a demon. *ayiraanī* - Indirani. *añjana vaṇṇan* - Kannan. *kaṭai* - entrance.

(206)	அஞ்சன வண்ண னாடிய வாடலுள்	47
	அல்லியத் தொகுதியு மவுணற் கடந்த	
	மல்லி னாடலு மாக்கட னடுவன்	
	நீர்த்திரை யரங்கத்து நிகர்த்துமுன் னின்ற	50
	தூர்த்திறங் கடந்தோ னாடிய துடியும்	
	படைவீழ்த் தவுணர் பையு ளெய்தக்	
	குடைவீழ்த் தவர்மு னாடிய குடையும்	

வாணன் பேரூர் மறுகிடை நடந்து நீணை மளந்தோ னாடிய குடமும்	55
ஆண்மை திரிந்த பெண்மைக் கோலத்துக் காம னாடிய பேடி யாடலும்	
காய்சின வவுணர் கடுந்தொழில் பொறாஅள் மாயவ னாடிய மரக்கா லாடலும்	60
செருவெங் கோல மவுணர் நீங்கத் திருவின் செய்யோ னாடிய பாவையும	
வயலுழை நின்று வடக்கு வாயிலுள் அயிராணி மடந்தை யாடிய கடையமும்	63

Meaning

Of the ten types of dances performed by dark complexioned *Kannan*, the dance called *Alliyattokuti* is performed in order to escape from the cunning trick plotted by *Kanchan*; the dance called *markuuttu* is danced by *Kannan* after becoming a *Mallan* in order to win over the demon by name *Vaanan*; the dance called *tuṭikkuuttu* is danced by god *Muruga* by playing the drum *tuṭi* on the sea where he killed *Suuran*; the dance called *kuṭaikkuttu* is danced by god *Muruga* with his white royal umbrella when he saw the demons had laid down their arms being unable to proceed with their attack; the dance called *kuṭakkuuttu* is danced with a pot in hand by god *Vishnu*, who measured the whole world with one single foot, when he went to the place *koo* of *Vaṇaasura* and imprisoned *Aniruttan*; the dance called *peetu* is danced by *Manmatan*, the god of love, when he got changed to the figure of a female; the dance called *marakkaal kuuttu* is danced wearing dummy feet made up of wood by *korṛavai* when she got angry at the atrocious activities of demons; the dance called *paavaikkuttu* is danced by fair complexioned goddess *Lakshmi* in the shape of *kollippaavai* in order to lure the demons and to prevent them from battling; the dance called *kaṭaiyam* is danced by *Indirani* near the gate of the palace in the town called *Coo* ruled by a demon called *Vaanan*.....

Explanation

The dance performed by *Kannan* in his incarnation in the *Mallan* community came to be known as *maḷḷu*. Since the *Mallars* played this variety of dance it got its name derived from *mallaṇ* as *maḷḷu*.

The name *kaṭaiyam* is given to a variety of dance because it was performed near *kaṭai* (the entrance). Since *Indirani* performed the dance in the fields near the entrance of the palace, she was called *kaṭaiciyar*, meaning one who plays the *kaṭaiyam* dance. The women and men who perform *kaṭaiyam* dance are known as *kaṭaiciyar* and *kaṭaiyar* respectively. These people constitute a subsect among the people of *Pallar* community. The meaning suggested by some of the people for the word *kaṭaiyar* as those who are at the last or at the end is incorrect. Assigning the meaning "those at the end" to the word *kaṭaiciyar* and pushing the people of *Pallar* community to the back who were actually in the forefront all through the history of Tamil land and Tamil civilization is mischievous and highly ridiculous. These attempts to change the history will not survive for a long period. The word *kaṭaiyar* means 'those guarding the entrance' (refer section 6.11.2 for more details).

It has to be noted that *Devendira* and his consort *Indirani* were in close association with the people of *Mallar* community.

6.8.5 Silappatikaram - Maduraik Kantam - 17 - Aacciyar kuravaip Paadal - Koḷu - Cuṭṭu - 3

Mallar's calf

(207) maḷḷan maḷaviṭai yuurntaar kuriyaḷim
mullaiyam puuṇkuḷa raan.

(207) மல்லை மழவிடை யூர்ந்தாற் குரியளிம்
முல்லையம் பூங்குழ றான்.

Meaning

This young shepherdess, wearing the beautiful jasmine flow-

ers on her flock of hairs, is fit to become the wife of this young shepherd boy who tamed the calf of *Mallar* and rode on its back.

Explanation

It is fallacious to change the phrase *mallan maḷavitai*, which means the calf of *Mallar*, into *mallal maḷavitai*.

6.8.6 Silappatikaram - Maduraik Kantam - Uurssuulyari - lines 15 - 22

Mallan Madurai

(208)	<i>allalur raarraa taḷuvaaḷaik kaṇṭeeki</i>	15
	<i>mallan maduraiyaa rellaarun taamayaṅkik</i>	
	<i>kaḷaiyaata tunpamik kaarikaikkuk kaattī</i>	
	<i>vaḷaiyaata ceṅkool vaḷainta tituvenkol</i>	
	<i>mannavar mannan matikkuṭai vaḷ veentan</i>	
	<i>tennavan korraṇ citainta tituvenkol</i>	20
	<i>maṇ kuḷirac ceyyu maravee neṭuntakai</i>	
	<i>taṅkuṭai vemmai viḷaitta tituvenkaal</i>	22

allal - suffering. *aḷuvaaḷai* - Kannagi.

(208)	அல்லலுற் றாற்றா தழுவாளைக் கண்டேகி15	
	மல்லன் மதுரையா ரெல்லாருந் தாமயங்கிக்	
	களையாத துன்பமிக் காரிகைக்குக் காட்டி	
	வளையாத செங்கோல் வளைந்த திதுவென்கொல்	
	மன்னவர் மன்னன் மதிக்குடை வாள் வேந்தன்	
	தென்னவன் கொற்றஞ் சிதைந்த திதுவென்கொல்	20
	மண் குளிரச் செய்யு மறவே னெடுந்தகை	
	தண்குடை வெம்மை விளைத்த திதுவென்கால்	22

Meaning

The whole of the people living in Madurai, the city of *Pandiya Malla King Netunceliyan*, seeing the pathetic situation in which *Kannaki* was weeping with deep sorrow, felt very much bad about themselves for their inability to console *Kannaki* and said since this beautiful lady had been pushed to a pathetic situation for which there could be no remedy by any one at any time, the righteous government

of our king which so far had never erred, had gone wrong. His sceptre had become a bent one. Some other people of Madurai said very sorrowfully that their king was king of all kings. He possessed the sword that got success for him always. He ruled this southern Tamil land in a just way. How was it that his fame had collapsed? Yet other set of people feared that their king was so graceful as to protect all the beings living on this earth and cruel to those who were not virtuous. How was it that his cool royal white umbrella had started beaming hot waves upon them ?

Explanation

The phrase *mallan Maduraiyaarellaam* here means all the people living in *Madurai*, the city of *Pandiya Malla King Netunceliyan*.

6.8.7 Silappatikaram - Maduraik Kantam - Uursuulyari - lines 29 - 34

Mallan's world

(209)	<i>kampalai maakkaḷ kaṇavanait taṅkaattac</i>	29
	<i>cempor koṭiyanaiaaḷ kaṇṭaalait taan kaṇaan</i>	30
	<i>mallanmaa ṇāala miruḷuṭṭi maa malaimeer</i>	
	<i>cevven katircuruṅkic ceṅkatiroon cenroḷippap</i>	
	<i>pullen maruḷmaalaip puuṅkoṭiyaal puusalita</i>	
	<i>ollen nolipaṭaitta tuur.</i>	34

kampalai - roaring noise. *mallan maa ṇāalam* - in this wide world of god, the *Mallan*.

(209)	கம்பலை மாக்கள் கணவனைத் தாங்காட்டச்	29
	செம்பொற் கொடியனையாள் கண்டாளைத் தான் காணான்	
	மல்லன் மா ஞால மிருளுட்டி மாமலைமேற்	
	செவ்வென் கதிர்சுருங்கிச் செங்கதிரோன் சென்றொளிப்பப்	
	புல்லென் மருள்மாலைப் பூங்கொடியாள் பூசலிட	
	ஒல்லென் னொலிபடைத்த தூர்.	43

Meaning

Some of the people who were censuring the king scornfully and contemptuously came forward on their own and took *Kannagi* to the place where her husband *Kovalan* was lying murdered. *Kovalan*, as he was dead, could not see *Kannaki*, the glittering and flower - vine like lady. At that time the sun, who lits the whole of this gigantic world created by god, started to set towards the western range of mountains and withdrew his golden yellow rays being unable to tolerate the tragic situation. The evening grew darker and became colourless. When *Kannagi* lamented over the sad end of her husband, the people of whole city of Madurai shared her bereavement and wept in sorrow. As a result of this the whole Madurai wept.

Explanation

Changing the word *mallan* into *mallal* is totally a fallacious and baseless activity. The scene narrated here is highly pathetic and sorrowful. The word *mallan* refers either to the god or the king. *Devendran* is the god of this whole world. Since all the kings belong to one and the same community, namely, *mallar*, it is appropriate that this word refers to *Devendra*, their forefather and god.

6.8.8 Silappatikaram - Vancik Kantam - Natukar - Kaatai lines 147 - 154

People of Mallan's world

(210)	<i>catukkap puutarai vañjiyut tantu</i>	147
	<i>matukkol veeļvi veetto naayinum</i>	
	<i>mikkuur raalar yaavaru minmaiya</i>	
	<i>yaakkai nillaa tenpatai yunarntooy</i>	150
	<i>mallanmaa ñaalattu vaalvoor marunkil</i>	
	<i>celva nillaa tenpatai velpoort</i>	
	<i>tanṭami likalnta vaariya mannarir</i>	
	<i>kaṭṭanai yallaiyoo kaaval veentee.</i>	154
(210)	சதுக்கப் பூதரை வஞ்சியுட் டந்து	147
	மதுக்கொள் வேள்வி வேட்டோ னாயினும்	

மிக்கூற் றாளர் யாவரு மின்மையின்	
யாக்கை நில்லா தென்பதை யுணர்ந்தோய்	150
மல்லன்மா ஞாலத்து வாழ்வோர் மருங்கில்	
செல்வ நில்லா தென்பதை வெல்போர்த்	
தண்டமி ழிகழ்ந்த வாரிய மன்னரிற்	
கண்டனை யல்லையோ காவல் வேந்தே.	154

Meaning

Though the king of Vanci was able to invite the *catukkap puutams* (demons) from *Amaravathi*, the capital of *Devendra*, and hosted them a dinner in which liquor was served, he was dead. Thus, no people, however great they might be, could survive eternally in this world. This body is not eternal. The wealth of the people living in this world of *Devendra* is also not eternal. All are ephemeral in nature. You realised that nothing is stable in this world from the life of the *Aryan* kings including *Kanaka Vijayar* who rebuked the *Mallars* of Tamil land, the people known for their valour and courage.

Explanation

The explanation given for the phrase *mallan maa ñaalam* in the previous poem is applicable here also. The word *mallan* refers to god *Devendran*.

6.8.9 Silappatikaram - Vanjik Kantam - Varantaru - Kaatai - lines 199 - 202

Those living in Mallan's world

(211)	<i>ilamaiyum celvamum yaakkaiyu nilaiyaa</i>	199
	<i>ulanaal varaiyaa tolluva toliyaatu</i>	
	<i>celluñ teeettuk kurutunai teetumin</i>	
	<i>mallan maañaalattu vaalvii ringen.</i>	202
(211)	இளமையுஞ் செல்வமும் யாக்கையு நிலையா	199
	உளநாள் வரையா தொல்லுவ தொழியாது	
	செல்லுஞ் தேளத்துக் குறுதுணை தேடுமின்	
	மல்லன் மாஞாலத்து வாழ்வீ ரிங்கென்.	202

Meaning

Oh, you people living in this big world of *Devendra*, you all understand that the physical body that you possess, its youthhood and all other things that you need for keeping these are all most unstable. You, therefore, lead your life virtuously in the path shown by the god and earn an virtuous name that would accompany you to the place where you go after your death.

Explanation

The phrase *mallaṇ maa ṇaalam* refers to the huge world of god *Devendra*.

6.9 Civaka Cintamani

6.9.1 Story in brief

The author of this narrative poetical work is *Tiruttakka Devar*. In this literary piece, the kings and their warriors have been portrayed as belonging to *Mallaṇ* community. Though it is an imaginary story, the author might have thought that it would be fitting to have his kings and soldiers as belonging to *Mallaṇ* community since most of the kings and their warriors were from that community only. This work is affiliated to Jain religion.

6.9.1.1 Naamakal Ilampakam

Sachadan was the king of *Emangata* country whose capital was *Rajamapuram*. His queen was *Vijaiyai*. The king handed over the power of ruling the country to one of his ministers by name *Kattiyankaran* and indulged in romance and sex games. *Vijaiyai* became pregnant.

Minister *Kattiyankaran* planned a plot to kill the king and to usurp the kingdom. He seized the herem of the king with the help of his wife's brother *Matanan* and his *Mallaṇ* army. At last, king *Sachandan* was killed. He sent the queen *Vijaiyai* to some other place by boarding her in a peacock shaped flying device. Later, he de-

clared that he himself was the king of the country.

Vijaiyai, who was asleep while travelling in the flying device, heard a roaring noise from the ground and understood that her husband would have been killed. On this, she fainted. The flying device landed in a grave yard at *Rajamapuram*. The queen gave birth to a male child even as she was in fainted condition. The god of grave yards came in the form of her maid *Sanpakamalai*, helped and consoled her. They both left the child alone in the grave yard, after wearing a ring inscribed with the name *Sachandan*, in its finger, so that some one interested could take and foster it.

At that juncture, a trader by name *Kandukkadan* came to the burial ground to bury his dead child. He saw the orphaned child, felt happy, took it home and handed it over to his wife *Sunanthai* saying that his son had got rebirth. They named the child as *Civakan*. In the course of time *Sunanthai* gave birth to a child called *Nantattan*.

Civakan studied under a teacher named *Accananti* who taught *Civakan* all arts and crafts. When his teacher revealed the secrets of his birth, *Civakan* became too angry and wanted to kill *Kattiyankaran* immediately. However, *Accananti*, his teacher, asked him to wait for one year to take revenge and left the place.

Civakan attained his youthhood. He was exuberant with his beauty. By that time, he learnt every thing and became a master in several arts. Young ladies who saw him became his fanatics.

6.9.1.2 Govindaiyar Ilampakam

One day, a group of hunters captured the cow herds of king *Kattiyankaran*. *Kattiyankaran* sent his army to get back his cow herds. However, the army could not succeed in its mission and was defeated by the hunters. The king was in a perplexed situation. But, a person by name *Nandakon*, announced that he would give his daughter *Govindai* in marriage to any one who captured back the cow herds.

Hearing this news, *Civakan* prepared for an attack on the hunt-

ers, clashed with them and finally brought back the cow herds successfully. Nandakon who became happy at this, requested *Civakan* to marry his daughter. However, *Civakan* rejected the offer, saying that he wanted to have a bride of royal descendancy as his first wife and got his companion *Patumukan* to get married to *Govindai*.

6.9.1.3 *Gandaruvadattaiyar Ilampakam*

Kalulavekan was the king of the country *Vidyatara* in the *Himalayas*. His daughter was *Gandharuvadattai*. Astrologers had predicted that her marriage would be held at *Rajamapuram*. The king ordered one of his men by name *Taran* to fetch a trader of *Rajamapuram* by name *Shri Dattan* who was on a voyage in connection with his business.

Taran played havoc with the ships of *Shri Dattan*. *Shri Dattan* lost his hope and shared his sorrow with *Taran* who came on his way. *Taran* consoled the trader and took him to the king *Kalulavekan*. The king offered presents to the trader by way of honouring him and explained the history of his daughter *Gandaruvadattai*. He handed over his daughter to *Shri Dattan* and requested him to take her to *Rajamapuram* and give his daughter in marriage to any one who won her in playing the musical instrument *veena*. He sent a lot of wealth along with *Gandaruvadattai*.

After reaching *Rajamapuram*, *Shri Datta* arranged for the *suyamvara* of *Gandaruvadattai* and declared through drum beating that those who ever won her in playing the *veena* could marry her. Many kings competed with her and lost the competition. Nothing important happened for six days. *Civakan* asked his father for permission to participate in the *suyamvara*. *Kantukkatan*, his father, asked him to go with his army. Accordingly, *Civakan* reached the *suyamvara* platform in the company of his associates, played *veena* and won her. *Gandaruvadattai* who fell in love with *Civakan* garlanded him. Seeing this, *Kattiyankaran*, the king became angry and announced that who ever won *Civakan* could marry *Gandaruvadattai*. Several

kings clashed with *Civakan* and got defeated. Later, *Civakan* married *Gandaruvadattai* formally.

6.9.1.4 *Gunamalaiyar Ilampakam*

Gunamalai, daughter of *Kuberamitrana* and *Suramanjari*, whose father was *Kuberadattan*, were close friends. They both had differences of opinion about odoriferous powders. Most people suggested them to consult *Civakan* to get clarification in this regard. They, then, met him, handed over their powders to him and enquired whose powder was most odoriferous and pleasant. *Civakan* told that *Gunamalai's* powder was the best. *Suramanjari* felt insulted by this reply of *Civakan* and vowed to make *Civakan* fall in love with her and left the place.

Civakan taught *pancha namaskara* to a dog that fell into a pond. Immediately, that dog got the shape of a celestial king and went into the sky. The celestial king came back to the ground and told *Civakan* that this name was *Cuthanjanan* and it was because of *Civakan* that he got his present shape and that he would ever remain grateful to *Civakan*. Further, he asked *Civakan* what he could do for *Civakan*. But, *Civakan* told him that he would get his help when he was in need of that and sent him away.

Sometime later, a furious elephant chased *Gunamalai*, but *Civakan* saved her from the elephant. *Gunamalai*, who was already in love with *Civakan*, expressed her love to him. *Civakan* married her.

Kaattiyankaran grew angry towards *Civakan* since he tamed and controlled the elephant and hence imprisoned *Civakan*. *Gandaruvadattai* came to know about this news and felt sorry for it. At that time, *Civakan* remembered the offer of help by *Cuthanjanan* and thought of him for his help. He appeared before him immediately and freed *Civakan* from the prison and took him to the heavens.

Madanan informed *Kattiyankaran* that he had killed *Civakan*. *Kattiyankaran* felt much happy at it and rewarded him suitably.

In the heaven, *Cutanjanan* introduced *Civakan* to his wives. They requested *Cutanjanan* to offer *Civakan* a kingdom to rule. However, *Civakan* politely refused their offer and, in stead, requested magical powers for doing such things as changing the physical shape when needed, removing poison from something and singing melodiously. Accordingly, *Civakan* was bestowed with the above three boons and sent back to the earth.

6.9.1.5 *Patumaiyar Ilampakam*

On his return to the earth, *Civakan* came to a town called *Cantirapam*. The daughter of the commander of army of that town was *Patumai*. She was bitten by a snake. Her brother *Lokabalan*, sought medical help from several doctors but none of the antidotes supplied by them was successful. They all became vain. Later, it was announced that he who removed the venom from her body could marry her. *Civakan* came there, removed the venom with his heavenly powers and married her.

Sometimes later, *Civakan* wanted to go to some other place. Hence he changed his shape, took the guise of some one else and left the place without notice. *Padumai's* father sent his soldiers to look for *Civakan* and to bring him back to his place. The soldiers went in search of *Civakan*.

On the way the soldiers met a man, who was none but *Civakan* in disguise, and got the assertion that *Civakan* would return back to their kingdom after nine months.

6.9.1.6 *Kemasariyar Ilampakam*

Civakan reached *Kemamapuram*, the capital of Takka country. A leading business man of that town was *Subattiran* and his daughter *Kemasari*. Astrologers had told her that the person who appeared to be male for her would become her husband.

Her parents were much worried about this. They could not find a match to their daughter since so far no person had appeared to be a

man for their daughter. One day *Subattiran* met *Civakan* and invited him to his house. *Kemasari*, who was singing a song, looked at *Civakan* and fell in love with him. *Subattiran* arranged for their marriage immediately.

6.9.1.7 *Kanakamalaiyar Ilampakam*

Civakan went to *Emamapuram* in the central province. Using a bow he plucked a mango from a tree with a single arrow and gave it to *Vijayan*, the son of *Tadamittan*, the king of that country. *Vijayan* invited *Civakan* to his palace. *Tadamittan* requested *Civakan* to teach archery to his five sons and he accepted the request and made them experts in archery. The king became happy at it and gave his daughter *Kanakamalai* in marriage to *Civakan*.

Gandaruvadattai came to know that *Civakan* was in *Emamapuram* and sent *Nantattan* as her emissary. Seeing him, *Civakan* felt happy. *Civakan's* mother asked *Civakan's* friends to bring *Civakan*.

Civakan was happy to know about the survival of his mother. He met the king, explained to him his story and went to meet his mother. Seeing his mother, he felt much happy. She sent him to his uncle's house advising him to get the help of his uncle *Govindan* to win his enemy *Kattiyankaran*.

6.9.1.8 *Vimalaiyar Ilampakam*

When *Civakan* was at *Rasamapuram*, he saw *Vimalai*, the daughter of *Sakaradattan*, a business man, and was attracted by her beauty. He stayed in his shop.

When *Civakan* came to his shop, all the commodities in the shop were sold out quickly. *Sakaradattan* felt much happy at it and arranged for his daughter's marriage with *Civakan*. He was with her for two months and enjoyed her company. Then, one day, he left the place saying that he would come back after seeing one of his friends.

6.9.1.9 *Suramanjariyar Ilampakam*

One day, *Civakan's* friend *Putticeenan* challenged him that if he was really expert in attracting girls, he must attract *Suramanjari* and marry her; then only *Civakan* would be accepted as a great person in this art. *Civakan* accepted the challenge and promised that he would marry her the next day.

Civakan took the guise of an old brahmin and went to her place begging for food. *Suramanjari's* maids informed this to her. She arranged for serving food to him.

The old brahmin, after taking the tasty food, relaxed on the bed and sang a song. All the maids who listened to this song surrounded him. *Suramanjari* was no exception to this. Since that melodious voice resembled that of *Civakan*, she requested the god of love to help her in marrying *Civakan*. *Civakan* withdrew his guise and took his original form. She expressed her deep love for him. Her father *Kuperadattan* arranged for their marriage.

Civakan stayed with *Suramanjari* for a single day and left for his home. There he met *Sunantai*, *Kandukkadan*, *Gandaruvadattai*, and *Gunamalai* and enjoyed their company. After staying with them for some time he left the place in the guise of a horse trader and reached *Vitaiya* country with his companions.

6.9.1.10 *Manmakal Ilampakam*

In *Vitaiya* country, *Civakan* met his uncle *Govindan* and discussed with him about the strategy for killing *Kattiyankaran*.

Govindan suggested a plot to make *Kattiyankaran* visit them. They constructed a mechanical pig and announced that who ever won that pig would marry the princess *Ilakkanai*. *Kattiyankaran* came there, as expected. When *Civakan* was introduced to *Kattiyankaran*, he felt angry that *Civakan* was not yet dead. They both clashed in a fierce battle. The *Mallar* soldiers of both clashed severely. Finally, *Civakan* killed *Kattiyankaran* and his one hundred sons. *Civakan's*

mother *Visaiyai* rejoiced very much at this news.

6.9.1.11 *Ilakkanaiyar Ilampakam*

Later, *Civakan* reached *Rajamapuram*, crowned himself as the king and ruled the country. He brought all his wives to his palace.

Civakan married *Ilakkanai* also.

6.9.1.12 *Pumakal Ilampakam*

Civakan offered royal rights to his foster parents, namely, *Kandukkatan* and *Sunantai* who brought him up carefully from his infancy and also to his companions who were with him all these days. He ruled his country in a righteous manner and all the beings in his country led a happy life.

6.9.1.13 *Mukti Ilampakam*

Civakan's mother *Visaiyai* preached him the ways of leading a righteous life and expressed her desire to renounce the worldly desires. *Civakan* also wanted to renounce the worldly desires and expressed his intention to all his wives. Later, he crowned his son *Sachandan*, made him the king and renounced his worldly attachments. All his eight wives met *Visaiyai* and they also renounced their worldly desires and they all led a spiritual life. *Civakan* met *Shri Vardaman*, got his blessings and attained salvation.

The poems of this work that speak about *Mallar* are discussed in the following passages.

6.9.2 *Civaka cintamani* - Poem Number - 16 (Patikam)

Strong *Mallars* capturing *Civakan*

(212) *teenkaata mallar tiriṭoolinai cikka yaatta
puunkaccu niikkip porimaankala nalla ceertti
niinkaata kaataluṭaiyaay ninaikkenru pinnum
paankaaya vincai paṇittaanku viṭutta vaarum.*

kaccu - a piece of cloth worn over the dhoti. *porimaankalam* -

a machine - fitted vehicle.

(212) தேங்காத மள்ளர் திரிடோளிணை சிக்க யாத்த
பூங்கச்ச நீக்கிப் பொறிமாண்கல நல்ல சேர்த்தி
நீங்காத காதலுடையாய் நினைக்கென்று பின்னும்
பாங்காய விஞ்சை பணித்தாங்கு விடுத்த வாறும்.

Meaning

Valiant and strong *Mallars* who do not hesitate to do any adventure captured *Civakan* and his vehicle. But *Devan* made *Civakan* to escape together with his vehicle thereby exhibiting his love for *Civakan*. He helped *Civakan* in many ways.

Explanation

The people of *Mallar* community have been described as strong soldiers, and commanders of army.

6.9.3 Civakacintamani - Poem Number - 55

Flower - wearing *Mallars* harvesting paddy crops

(213) aaypili viruttuvan tayirri yunuteen
vaaypoli kuvalaikal cuuti mallarka
teeypirai yirumpatam valakkai ceertinaar
aaycene lakanrakaa tarikur raarka.

aaypili - extracted honey. *viruttu vanṭu* - the beetle which came as a guest. *vaaypoli kuvalaikal* - blossoms of *kuvalai* (blue nelumbo) flower.

(213) ஆய்பிழி விருத்துவண் டயிற்றி யுண்டுதேன்
வாய்பொழி குவளைகள் சூடி மள்ளர்கள்
தேய்பிறை யிரும்புதம் வலக்கை சேர்த்தினார்
ஆய்செநெ லகன்றகா டரிகுற் றார்கள்.

Meaning

The agriculturalists of *Mallar* community who were wearing *kuvalai* (blue nelumbo) flowers, held the waxing moon-like sickles in their right hands and started to harvest the paddy crops in the field

after offering honey to the bees that came as guests to the *kuvalai* (blue nelumbo) flowers and also after drinking honey for themselves.

Mallars have been portrayed here as *Vellalas* engaged in agricultural profession.

6.9.4 Civakacintamani - Poem Number - 137

Prosperity of *Mallar's* City

(214) mullai yaṅkuḷa laarmulaic celvamum
mallan maanagarc celvamum vaarkaḷar
celvar celvamun kaṇṇiya venpar pool
elli yumummai yaarimai yaatee.

muunru celvankal - sex, wealth and valour. *imaiyar* - the celestial beings who do not blink their eyes. *vaarkaḷar celvar* - *Mallars* wearing anklets.

(214) முல்லை யங்குழ லார்முலைச் செல்வமும்
மல்லன் மாநகர்ச் செல்வமும் வார்கழற்
செல்வர் செல்வமுங் காணிய வென்பர்போல்
எல்லி யுமும்மை யாரிமை யாதே.

Meaning

The celestial beings were not blinking their eyes as they wanted to see the men enjoying merrily with the women, the wealth in the city of *Mallar* king and the valour of the warriors who wear anklets in their foot. It appeared as though the celestial beings were instructing their eye lids not to blink since they wanted to see all the above mentioned three wealths enjoyed by the people.

Explanation

Mallars have been described in this poem as the kings of big cities. Further, *Civakan*, his father *Sachandan* and his minister *Kattiyankaran* have been described as belonging to *Mallar* community. Since most of the kings were generally of *Mallar* community, *Tiruttakkadevar* had mentioned that his hero *Civakan* also belonged to that community even though it is only an imaginary story.

6.9.5 Civakacintamani - Poem Number - 268

King Sachandan who troubled Mallars

- (215) *mallalait teluntu viinki malaitiraṇ tanaiya toolaan
allalur raḷuṇki viiṇta vamirtaman naalai yeytip
pullikkon ṭavala niikkipp pommalmulalaiyi naatkuc
colluvaa nivaikaḷ connaan cuul kaḷar kaali naanee.*

mal alaittu - having troubled the Mallars. *toolaan* - king Sachandan. *allal* - suffering. *aluṇki* - having spilled. *pulli* - having hugged. *avalam* - sorrow. *pommāl* - proud.

- (215) *மல்லலைத் தெழுந்து வீங்கி மலைதிரண் டனைய தோளான்
அல்லலுற் றமுங்கி வீழ்ந்த வமிர்தமன் னாளையெய்திப்
புல்லிக்கொண் டவல நீக்கிப் பொம்மல்வெம் முலையி னாட்குச்
சொல்லுவா னிவைகள் சொன்னான் தூழ் கழற் காலி னானே.*

Meaning

King Sachandan who wears anklets in his feet, disturbed the Mallars, went to his wife who was like ambrosia, hugged her and instead of speaking affectionate words as in the past, told her that he would be parting from her.

6.9.6 Civakacintamai - Poem Number - 275

Mallars sieging Sachandan like elephant herds

- (216) *mulaimu katti tiyari valaitta vanna mallarir
kulaimu kappu ricaiyuṭ kuruciraana kappata
ilaimu katte ripatai yilanku vaatkata litai
malaimu katta kuṇjaram vaariyuḷ valaittavee.*

mulai - insufficient. *ari* - lion. *purisai* - wall of the fort; fort. *kulaimukapurisai* - harem. *malai* - insane. *kuṇjaram* - elephant. *kurucil* - Sachandan. *ilamukattelipatai* - army with spear, holding men. *vaari* - herd of elephants.

- (216) *முழைமு கத்தி டியரி வளைத்த வன்ன மன்னரிற்*

*குழைமு கப்பு ரிசையுட் குருசிறான் கப்பட
இழைமு கத்தெ றிபடை யிலங்கு வாட்க டலிடை
மழைமு கத்த குஞ்சரம் வாரி யுள்வ ளைத்தவே.*

Meaning

The valiant army of Mallars, holding spears and swords in their hands, sieged Sachandan in his harem, like a herd of elephants sieging a lion in a narrow place.

6.9.7 Civakacintamai - Poem Number - 277

Rain of arrows from Mallar

- (217) *maariyir kaṭuṇkaṇai corintu mallar aartta pin
viiriyak kurucilum vilakki veṇkaṇai malai
vaariyir kaṭintu uṭan akarra marravan pataip
peer iyar peruṇ kaḷiru pinni vantaṭaintanavee.*

maariyir - like rain. *aarttapin* - when the roaring noise subdued. *kurucil* - Prince Sachandan. *corinta* - having showered.

- (217) *மாரியிற் கடுங்கணை சொரிந்து மன்னர் ஆர்த்த பின்
வீரியக் குருசிலும் விலக்கி வெங்கணை மழை
வாரியிற் கடிந்து உடன் அகற்ற மற்றவன் படைப்
பேர் இயற் பெருங் களிறு பின்னி வந்தடைந்தனவே.*

Meaning

Valiant Mallars shot arrows continuously like a shower and when they became silent prince Sachandan escaped from that shower of arrows and came out. He came back with herds of elephants to frighten all the four types of armies.

6.9.8 Civakacintamani - Poem Number - 284

Mallars killing elephants using the spears that had pierced their chests

- (218) *punṇitaṇ koṇṭa vehkam parittalir ponna naartam
kaṇṇitaṇ koṇṭa maarpir rataayina kaatu vel veel
manṇitaṇ koṇṭa yaanai maṇi maruppitaiyiṭ tamma
viṇṇita mallar koḷḷa miraikkoli tirutti naanee.*

ehkam - spear. *tataayina* - curved. *pirai* - curve.

(218) புண்ணிடங் கொண்ட வெஃகம் பறித்தலிற் பொன்ன னார்தம்
கண்ணிடங் கொண்ட மார்பிற் றடாயின காது வெள்வேல்
மண்ணிடங் கொண்ட யானை மணி மருப்பிடையிட் டம்ம
விண்ணிட மன்னர் கொள்ள மிறைக்கொளி திருத்தி னானே.

Meaning

The valiant *Mallars* plucked the spears that had pierced through their chests and threw those spears, whose blades had become bent since they pierced the strong and well built chests of *Mallars*, on the elephants. Due to this attack, the elephants died and he started to set right the curved blades of the spear that made the *Mallars* to march towards the heavens.

Explanation

This poem depicts the valour, strength and mental courage of valiant *Mallars*.

6.9.9 Civakacintamani - Poem Number - 285

Mallars, afraid of Sachandan

(219) *eentalvee rirunta yaanai yirintana veripor kanni*
naantaka vulavar nanṇaar kuurṇena naṭuṅki maḷḷar
caayntapin raruṅka naanmaik kattiyaṅkaaran veelam
kaayntanan kaṭuka vuntik kappanāṇ citarinaanee.

eental - Sachandan. *veel tirutta* - setting right the bend in the spear. *kaṇṇi* - garland. *ulavar* - *Maḷḷar*. *veelam* - elephant. *taruṅka* - fearing not about the things that have to be feared. *kaṭuka* - approach fast. *naanṭakam* - sword. *kappanam* - cudgel-like iron weapon having thorny points at one edge. *irintana* - got afraid.

(219) ஏந்தல்வே றிருந்த யானை யிரிந்தன வெரிபொற் கண்ணி
நாந்தக வழுவர் நண்ணார் கூற்றென நடுங்கி மன்னர்
சாய்ந்தபின் றறுக ணாண்மைக் கட்டியங்காரன் வேழம்
காய்ந்தனன் கடுக வந்திக் கப்பணஞ் சிதறினானே.

Meaning

When prince *Sachandan* came to battle after setting right the curved spear, elephants were frightened. None of the sword-bearing agricultur-
alists, wearing the garland of success, had enough courage to approach him. *Mallars* withdrew from there saying that he was *yama*, the god of death. *Stupid Kattiyankaran* scolded them and threw the weapon that had thorny points.

6.9.10 Civakacintamai - Poem Number - 286

Sachandan becoming a target to *Kattiyankaran*

(220) *kurramaar parintu velveer kutumimaa manjai yuurntu*
ninramaal puruvam poola nerimuri puruva maakkik
konṇavan veelam viilppa marrumoor kalirṇir paayntu
ninramaa maḷḷar kellaa ṇin muti yilakka maanaan.

kutumi manjai - peacock with its comb on its head. *maal* - *Mallan* *Murugan*. *puruvam neri muri aakki* - frowning. *avan* - *Kattiyankaran*. *niiṇmuti* - *Sachandan*. *uurtal* - riding on a peacock. *kunram* - *Kirauṇja Hill*. *maa maḷḷar* - *Kattiyankaran*.

(220) குன்றமார் பரிந்து வெள்வேற் குடுமிமா மஞ்சை யூர்ந்து
நின்றமால் புருவம் போல நெரிமுரி புருவ மாக்கிக்
கொன்றவன் வேழம் வீழ்ப்ப மற்றுமோர் களிற்றிற் பாய்ந்து
நின்றமா மன்னர் கெல்லா நீண்முடி யிலக்க மானான்.

Meaning

Sachandan became the target of attack of *Maamallar Kattiyankaran* who rode on another elephant when *Sachandan* frowned at him like god *Murugan* and killed the elephant on which *Kattiyankaran* rode and fought in the battle field.

6.9.11 Civakacintamani - Poem Number - 343

Sea of gods

(221) *ellai yeytiya vaayirac ceṅkatir*
mallan maakkatar roonralum vaikirut

tollai nalvinai murpaṭat toonriya
allal vevvinai poola vakanṛatee.

maḷḷan maakaṭal - big sea created by god. *tollai* - ancient.
vevvinai - sin. *ellai eytiya* - in order to dawn.

(221) எல்லை யெய்திய வாயிரச் செங்கதிர்
 மல்லன் மாக்கடற் றோன்றலும் வைகிருட்
 டொல்லை நல்வினை முற்படத் தோன்றிய
 அல்லல் வெவ்வினை போல வகன்றதே.

Meaning

When one does virtuous deeds, all the sins committed by him earlier vanish immediately. Similarly, when the sun appeared in the ocean created by the god, immediately all the darkness disappeared.

6.9.12 Civakacintamani - Poem Number - 372

Amidst the ocean of god

(222) *mallan maak kaṭaliṭaik kallenak kalankaviḷṭ*
tallalur raḷuṅkiya celvanurra ceppuvaam.

kalam - ship. *alūṅkiya* - spoilt. *celvan* - Sidattan.

(222) மல்லன் மாக் கடலிடைக் கல்லெனக் கலங்கவிழ்த்
 தல்லலுற் றழுங்கிய செல்வனுற்ற செப்புவாம்.

Meaning

Let me tell you the wealth accumulated by *Sidattan* who was spoilt like a ship that wrecked in the ocean created by the god.

6.9.13 Civakacintamani - Poem Number - 972

Group of Mallars

(223) *tiruntupor reerum cempor civikaiyu miṭaintu terrik*
karuṅkayak kaḷiru maavun kaaliyar piṭiyumiṇṭi
nerunkupu maḷḷar tokku netuvarait totutta vellam
karuṅkaṭar kivarnta vaṇṇan kaṭinakark keluṇta vanree.

civikai - palanquin. *miṭaintu* - having approached. *terri* - having quarrelled. *karuṅkayak kaḷiru* - a big black male elephant. *kaya* - greatness. *maa* - elephant. *kaaliyarpiti* - female elephant moving as

fast as wind. *iinti* - concentrated. *neruṅkupu* - having approached. *tokku* - having assembled. *varai totutta vellam* - the river water falling continuously from above a range of hills. *ivarnta vaṇṇam* - similar to the way in which (elephant) went.

(223) திருந்துபொற் றேருஞ் செம்பொற் சீவிகையு மிடைந்து தெற்றிக்
 கருங்கயக் களிறு மாவுங் காலியற் பிடியுமீண்டி
 நெருங்குபு மன்னர் தொக்கு நெடுவரைத் தொடுத்த வெள்ளம்
 கருங்கடற் கிவர்ந்த வண்ணங் கடிநகர்க் கெழுந்த வன்றே.

Meaning

The water falling continuously from above a range of hills reaches the sea. Similarly well designed gold chariot, gold palanquin, quarrel - some herds of male elephants, horses elephants that move as fast as wind and the army of valiant Mallars entered into the city.

6.9.14 Civakacintamani - Poem Number 984

Kannan, the Mallan

(224) *malla niirmani vaṇṇanaip paṇṭoor naat*
kolla vooṭiya kuṇjaram poonra tac
celvan poonranan ciivakan reyvampoore
pilku mummata veḷam peyarntatee.

(224) மல்ல னீர்மணி வண்ணனைப் பண்டொர்நாட்
 கொல்ல வோடிய குஞ்சரம் போன்ற தச்
 செல்வன் போன்றனன் சீவகன் றெய்வம்போற்
 பில்கு மும்மத வேழம் பெயர்ந்ததே.

Meaning

The elephant that chased *Civakan* resembled the one which chased *Mallan Kannan* in the past. *Civakan* resembled *Kannan*. *Kannan* did not kill the elephant that chased him and let it free. Similarly, *Civakan* also let the elephant free and hence it went on its way.

6.9.15 Civakacintamani - Poem Number 1138

Mallars wearing anklets

(225) *cuulkaḷan maḷḷar paarac cuulcciyir rantai pulli*

*viiltaru kaṇṇa ṭammooy viḷaṅkutoḷ piṇippa marren
toolarai vatuccey tiṭṭee nenrutaan ruḷaṅki ninraan
uultiraip paampu ceernta voḷimiku paruti yottaan.*

paara - to get spoilt. *tantai* - *Kantukkattan*. *pulli* - to hug.

- (225) சூழ்கழன் மன்னர் பாறச் சூழ்ச்சியிற் றந்தை புல்லி,
வீழ்தரு கண்ண டம்மோய் விளங்குதோள் பிணிப்ப மற்றென்
தோழரை வஞ்ச்செய் திட்டே னென்றுதான் றுளங்கி நின்றான்,
ஊழ்திரைப் பாம்பு சேர்ந்த வொளிமிகு பருதி யொத்தான்.

Meaning

Anklet-wearing valiant *Mallars* of *Kattiyankara* were spoilt in this way. But *Civakan's* father did not like it, and came to embrace him. His mother embraced his shoulders. *Civakan* felt very bad about himself for accusing his friends. At that time he appeared like an eclipsed sun near the edge of the sea.

6.9.16 Civakacintamani - Poem Number 1142

Mallars left owing to fear

- (226) *ciraipuran kaattuc cellu matananait teruvil viilap
piraittalai yampir cenni perunilat tiṭuva liṭṭaal
marukkurru mallar niinka maintanaik koṇṭu pooki
arait toḷilaarkkum cellaa varumiḷai pukuminenraan.*

purankaattu - having protected. *matanan* - *Kattiyankaran's* wife's brother. *piraittalai ampu* - arrow with crescent moon - like head. *marukkurru* - having feared. *maintanai* - *Civakan*. *araittoḷilaarkkum* - Ministers. *cellaa* - unthinkable. *miḷai* - guarded place.

- (226) சிறைபுறங் காத்துச் செல்லு மதனனைத் தெருவில் வீழ்ப்,
பிறைத்தலை யம்பிற் சென்னி பெருநிலத் திடுவ லிட்டால்,
மறுக்குற்று மன்னர் நீங்க மைந்தனைக் கொண்டு போகி,
அறைத் தொழிலார்க்குஞ் செல்லா வருமினை புகுமினென்றான்.

Meaning

He told that he would behead *Matanan*, who is guarding the

prison, with crescent - headed arrow and push his head down on the floor. This would frighten the valiant *Mallars* and would drive them away. Then he asked them to go through the guarded place, unknown even to the ministers, after meeting *Civakan*.

6.9.17 Civakacintamani - Poem Number 1591

Mallar's fertile and ancient central province

- (227) *mallar roḷvaḷattu mattima nannaattu vaṇṭaamarai
pullum peeruurp pukalttattan kaatar cinatattaikkum
celva naamaruṇṇittira maamalaikkum curṛattaarkkum
allal ceyteenavaṭ cenraalen nuraikkee nenceykeenoo.*

mallar tol vaḷattu - *Mallar's* ancient and fertile land. *taamarai pullum peeruur* - at Padumapuram. *pukalttattan* - famous *Dattan*, the father of *Bavadattan*. *cinadatta* - *Bavadattan's* mother. *celvanaaman* - *Shriman*, uncle of *Bavadattan*. *cittira maa maalai* - *Bavadattan's* aunt.

- (227) மல்லற் றொல்வளத்து மத்திம நன்னாட்டு வண்டாமரை
புல்லும் பேரூர்ப் புகழ்த்தத்தன் காதற் சினதத்தைக்கும்
செல்வ நாமற்குஞ்சித்திர மாமாலைக்குஞ் சுற்றத்தார்க்கும் அல்லல்
செய்தேனவட் சென்றாலென் னுரைக்கே னென்செய்கேனோ.

Meaning

He told that he gave a lot of troubles to his father *Kiirttidattan*, to his mother *Chinadattai*, to his uncle *Shriman*, to his aunt *Cittira Maamaalai* and to many other relatives. It he went there once again what would he say, what would he do there ?

6.9.18 Civakacintamani - Poem Number 1614

Mallars extracting sugar cane juice

- (228) *valaiccaru caaṭimaṭ ṭayinru mallar taam
kalaikkarum perintukaṇ nuṭaikkum mentira
maḷaikkura lenamayi lakava vaarcenner
puḷaikkataip punalalait toḷukum porpirree.*

valaiccu - tenderness. *matu* - toddy. *kalaiikkarumpu* - a variety of sugar cane. *kan* - node. *malaiikkuralena* - sound of thunder and rain. *porpirru* - beautiful. *pulaiikkaṭai* - the last sluice.

(228) வழைச்சறு சாடிமட் டயின்று மன்னர்தாம்
கழைக்கரும் பெறிந்துகண் ணுடைக்கு மெந்திர
மழைக்குர லெனமயி லகவ வார்செந்நெற்
புழைக்கடைப் புனலலைத் தொழுகும் பொற்பிற்பே.

Meaning

Agriculturalists of *Mallar* community drink fermented toddy. The peacocks dance to the noise produced by the sugar cane mill thinking it to be the noise of thunders. The sugar cane juice extracted by the machine flows like the water running in the paddy field channels. Such is the beauty of that country.

6.9.19 Civakacintamani - Poem Number - 1772

Mallars stood up roaring

(229) iiraiṇ ṇiurṇinai yirupatin muraṇiya tokaiya
viira reerina viḷaṅkoḷip pakkarai yamainta
taarum puṭṭilu maraṇruva caamarai yaṇinta
oruṇ kuṭṭina mallaru molit teluṇ tanaree.

iiraiṇ ṇiurṇinai irupatin muraṇiya tokai - twenty thousand.
pakkarai - soldiers riding on horse. taar - garland of bells. puṭṭil - anklet.

(229) ஈரைஞ் ஞாற்றினை யிருபதின் முரணிய தொகைய
வீர ரேறின விளங்கொளிப் பக்கரை யமைந்த
தாரும் பட்டிலு மரற்றுவ சாமரை யணிந்த
ஒருங் கூடின மன்னரு மொலித்தெழுந் தனரே.

Meaning

Twenty thousand horses wearing ornaments through out their body, and having garland of bells on their necks and anklets on their feet, arrived there together with soldiers on them. *Valiant Mallars* stood up making roaring noise.

6.9.20 Civakacintamani - Poem Number 1868

Strong Civakan, nephew of King Mallar

(230) vallaan punainta vayirakkulai vaarttu vaan por
palpuu ṇeruttir parantaṇṇuṭar kaala mannan
mallaar tiraṭoon marumaanmuka nookka maintar
ellaa maṭika lenak kinnuyirt toola renraan.

vallaan - expert. kulai - ear pendant. vaarttu - spread. vaan - best. maintar - accompanying persons. enraan - said *Civakan*. mannan - King *Tadamittan*. eruttu - neck. anṇuṭar - beautiful light. nookka - to see with the implication as to ask who were the persons accompanying him.

(230) வல்லான் புனைந்த வயிரக்குழை வார்ந்து வான்பொற்
பல்பு ணைருத்திற் பரந்தஞ்சுடர் கால மன்னன்
மல்லார் திரடோண் மருமான்முக நோக்க மைந்தர்
எல்லா மடிக ளெனக் கின்னுயிர்த் தோழ ரென்றான்.

Meaning

Diamond studded gold jewels designed by an expert gold smith were glittering around the neck of King *Tadamittan*. He looked at the face of *Civakan* who had large shoulders like *Mallars*, with the question who were those accompanying him. *Civakan* replied that they were his close friends.

6.9.21 Civakacintamani - Poem Number - 2151

Ordering the four armies to assemble on the next day

(231) viṇṭava ruṭalan kiiric cuḷittunir ralaḷum veelam
onkoṭi yuruvat tiṇṭee roḷimayirp puravi paṇṇi
vaṇkaḷal aṇintu mallar vaal valam piṭittu naalaṭ
teṇṭiraip parappu naaṇat tirunakart tokuka venraan.

viṇṭar - enemy's. cuḷittu - having changed. paṇṇi - arranging in such a way as to climb. tirai - sea. tokuka - assemble. naalaṭ - the next day. ten - clear. parappu - area; a measurement of land. vaṇkaḷal - well designed anklet. veelam - elephant.

(231) விண்டவ ருடலங் கிறிச் சுளித்துநின் றழலும் வேழம்,
ஒண்கொடி யுருவது திண்டே ரொளிமயிர்ப் புரவி பண்ணி,
வண்கழ லணிந்த மன்னர் வாள் வலம் பிடித்து நாளைத்,
தெண்டிரைப் பரப்பு நாணத் திருநகர்த் தொகுக வென்றான்.

Meaning

He cut the bodies of enemies into pieces and then arranged elephants, strong and sturdy chariots and horses that have glittering mane. Later he held the sword of valiant *Mallars* and showed his strength. Then he ordered them to assemble in the town the next day.

6.9.22 Civakacintamani - Poem Number 2186

Arrow shot by *Mallan* king of *Makata* country

(232) *pilkittee nolukun kootaip pirarmanai yaalkat cenra*
ullattai unarvin mikkaa nolittitap peyarntateepool
mallaniir makataraasan rurantakoon marula vootip
pulliyap poriyai moontu purak kotuttitta tanree.

pilki - budding. *unarvu* - knowledge. *olittita* - to get back that mind. *peyarntateepool* - as though got back that mind. *turatta kool* - the arrow that was shot. *marula* - in such a way as to cause those who see to become spell bound. *moontu* - having touched. *puran kotuttittatu* - to return back. *kootai* - garland, pea-hen.

(232) பில்கித்தே னொழுகுங் கோதைப் பிறர்மனை யாள்கட் சென்ற,
உள்ளத்தை யுணர்வின் மிக்கா னொழித்திடப் பெயர்ந்ததே போல்,
மல்லனீர் மகத ராசன் றுரந்தகோன் மருள வோடிப்,
புல்லியப் பொறியை மோந்து புறக்கொடுத்த திட்ட தன்றே.

Meaning

Those who saw the arrow shot by *Mallar* king of *Makata* country, thought that that would strike the target and return back after touching that machine, like a learned person who gets back his heart from a lady who wears honey-spilling flowers, after realising that she was a married lady.

Explanation

The suffix *-iir* in the word *mallaniir* is a honorific suffix in Tamil similar to the *-iir* in *deevariir* meaning "oh, god - like man".

6.9.23 Civakacintamani - Poem Number - 2296

Mallars roaring like lion in battle

(233) *karuvali mulakkun kaarun kanaikata loliyun kuuṭi*
aruvalic cinka vaarppu maankutan kuuṭir rennac
ceruvilai kalani malla raarppotu civaṇic cempor
purivalai murasa maarppap poort toli roṭaṅkinaanee.

karuvali - hurricane. *kaar* - cloud. *ceru* - battle. *kalani* - battle field. *civaṇi* - adopting. *Mallars* adopt to both battle field and to agricultural field.

(233) கருவளி முழக்குங் காருங் கனைகட லொலியுங் கூடி,
அருவலிச் சிங்க வார்ப்பு மாங்குடன் கூடிற் றென்னச்,
செருவிளை கழனி மன்ன ரார்ப்பொடு சிவணிச் செம்பொற்,
புரிவளை முரசு மார்ப்பப் போர்த் தொழி றொடங்கினானே.

Meaning

The hissing noise of hurricane, thundering noise of cloud, loud noise of sea and the roaring noise of *Mallars* in battle field mixed together with the noise from battle drums and in this context he started his battle.

6.9.24 Civakacintamani - Poem Number - 2323

Mallars shouting with joy

(234) *kaṭṭiyaṇ kaara nennun kaliyara calintataankup*
paṭṭavip pakaimai niinkip paṭaittoli lolika vennaakak
kottinar murasa mallar aarttanar kurutik kaṇṇiir
viṭṭalu tavanka ṇaarva maṇmaka ṇikki naalee.

paṭṭa - that which appeared. *paṭaittoli olika* - let the battle end. *avankaṇ* - with *Kattiyankaran*. *maṇmakal* - the earth personified as a lady. *kuruti* - blood.

(234) கட்டியங் கார னென்னுங் கலியர சழிந்ததாங்குப்
பட்டவிப் பகைமை நீங்கிப் படைத்தொழி லொழிக வென்னாகக்
கொட்டினர் முரசு மன்ன ரார்த்தனர் குருதிக் கண்ணீர்
விட்டழு தவன்க ணார்வ மண்மக ணீக்கி னாளே.

Meaning

The unjust and non - righteous rule of *Kattiyankaran* had ended. Drums were beaten in joy and people expressed their wish that there be no battle again. *Mallars* roared in joy. At that time the earth shed tears of blood and stopped helping those who battle.

6.9.25 Civakacintamani - Poem Number - 2325

Mallars assembled like shark fish

(235) *kooṭṭumiin kuḷaattin maḷḷar iinṭinar mannaḷr cuuḷntaar*
mooṭṭumiin kuḷaatti nenkut tiivikai moytta muttam
aattuniirk kaṭalinaartta taṇinakar venṛi maalai
keetṭuniir niraṇtu keetṭil visayaikaṇ kuḷirnta vanree.

kooṭṭumiin - horned shark fish. *iinṭinar* - approached.
mooṭṭumiin - star. *tiivikai* - lamp. *aattutal* - waving. *maalai* - garland.

(235) கோட்டுமீன் குழாத்தின் மன்ன ரீண்டினர் மன்னர் சூழ்ந்தார்,
மோட்டுமீன் குழாத்தி னெங்குத் தீவிகை மொய்தத முத்தம்,
ஆட்டுநீர்க் கடலினார்த்த தணிநகர் வென்றி மாலை,
கேட்டுநீர் நிறைந்து கேடில் விசயைகண் குளிர்த்த வன்றே.

Meaning

Valiant *Mallars* assembled in groups like the horned shark fish and they surrounded the king. Lamps were lit which appeared like big constellations of stars. The whole town was roaring with noise like the sea where pearls are cultured. Hearing the news about *Civakan* winning the battle, *Visaiyai* became happy.

6.9.26 Civakacintamani - Poem Number 2332

Anklet - wearing *Mallars* having arrow and bow

(236) *ampukai valvil laarkaḷan maḷḷar tiraleetta*
ampukaik koṇṭaa laarivar kiinṭu nikaraavaar
ampukai yaarnta vantuki lalkul lavir kootaay
ampukaik kaanaa maiyanaik kaiyir rolutenpaar.

ampukai - shooting the arrow. *ampukai aarnta* - seasoned with sweet smell. *ampukaikkoṇṭaal* - if the world is captured. *ampu* - water (here refers to the earth filled with water). *avirtal* - existing. *maḷḷar tiram* - ability of *Mallar Civakan*.

(236) அம்புகை வல்வில் லர்கழன் மன்னர் திறலேத்த
அம்புகைக் கொண்டா லாரிவற் றீண்டு நிகராவார்
அம்புகை யார்ந்த வந்துகி லல்குல் லவிர்கோதாய்
அம்புகைக் காணா மையனைக் கையிற் றொழுதென்பார்.

Meaning

There is no one on this whole of earth who can oppose valiant *Mallar Civakan* who holds sturdy bow that shoots arrows. Oh lady, wearing clothes seasoned with sweet smell! People worship our king *Civakan* and say that arrow is missing in his hand.

6.9.27 Civakacintamani - Poem Number - 2350

Golden room where *Mallar* stays

(237) *aaypor purisai yaniyaarakan kooyi lellaam*
kaaypor kaṭikaik katirkaivilak keenti mallar
meey pon naraikum piravum virain taaynta pinṛaic
ceey por kamala makalkai toḷac cenṛu pukkaan.

kaṭikai - piece of bamboo. *koil* - palace. *purikai* - walls of fort. *katir* - light. *ponnarai* - treasury. *kamalamakaḷ* - goddess *Lakshmi*. *ceey* - *Civakan*. *maḷḷar meey ponnarai* - the golden room where *Mallar* stays.

(237) ஆய்பொற் புரிசை யணியாரகன் கோயி லெல்லாம்
காய்பொற் கடிகைக் கதிர்க்கைவிளக் கேந்தி மன்னர்

மேய் பொன் னறையும் பிறவும்விரைந் தாய்ந்த பின்றைச்
சேய் பொற் கமல மகள்கை தொழச் சென்று புக்கான்.

Meaning

Mallar Civakan entered into the golden room located inside the fort having walls constructed of gold, after that room and other places in the fort were checked by the soldiers who were holding torches lit on bamboo pieces, in their hands. Goddess *Lakshmi* welcomed him inside the room.

6.9.28 *Civakacintamani* - Poem Number - 2360

Mallar's kith and kin assemble in palace

(238) *tollai naalvakait toolarun tuumani netunteer
mallar rampiyu maamanu matuviri kamaltaarc
celvan raataiyum celunaka roṭu vaḷa naatum
vallait tokkatu vaḷaṅkelu kooyilu ḷorunkee.*

tollai - old. *maaman* - Govindan. *matuviri* - spreading honey.
taatai - Kantukkatan. *vallai* - rush.

(238) தொல்லை நால்வகைத் தோழருந் தாமணி நெடுந்தேர்
மல்லற் றம்பியு மாமனு மதுவிரி கமழ்தார்ச்
செல்வன் றாதையுஞ் செழுநக ரொடு வள நாடும்
வல்லைத் தொக்கது வளங்கெழு கோயிலு ளொருங்கே.

Meaning

Mallars, four groups of old friends, brother, uncle *Govindan* and *Kandukkadan*, the father of *Civakan* who wears honey - spilling and sweet smelling flowers entered and assembled in the wealthy palace of the country having prosperous towns.

6.9.29 *Civakacintamani* - Poem Number - 2525

Mallars moving in continuous stretches on golden chariots

(239) *aṭinila muruta naaṇi yaruvarut tamarinaalit
tiṭumayir cirakaraaka veluntumeer parappa poolap
paṭumalait tuḷiyir paaymaap parantana niranta porreer
iṭainila minri veelamiintina mallar tokkaar.*

aalittu - having shouted. *amar* - battle. *aṭinila muruta* - falling on the ground. *paaymaa* - swift horse. *porreer* - golden chariot.

(239) அடிநில முறுத னாணி யருவருத் தமரினாலித்
திடுமயிர் சிறக ராக வெழுந்துமேற் பறப்ப போலப்
படுமழைத் துளியிற் பாய்மாப் பரந்தன நிரந்த பொற்றேர்
இடைநில மின்றி வேழமீண்டின மன்னர் தொக்கார்.

Meaning

They moved fast like a feather moving fast in wind, being ashamed of losing the battle and getting killed. Horses moved swiftly when it rained. The golden chariots also moved in continuous stretches without leaving any gap in between.

6.9.30 *Civakacintamani* - Poem Number - 2733

Wise Mallar bathing

(240) *mulaimukam cumanta muttat tottolir maalaiyaarum
malaimukan tanaiya maarpin mannanu mirunta pooltir
kolaimukak kalira naarku naalikai cenru kuurak
kalaimuka mallar pullik kamalunii raatti naaree.*

(240) முலைமுகஞ் சுமந்த முத்தத் தொத்தொளிர் மாலையாரும்,
மலைமுகந் தனைய மார்பின் மன்னனு மிருந்த போழ்திற்,
கொலைமுகக் களிற னாற்கு நாழிகை சென்று கூறக்,
கலைமுக மல்லர் புல்லிக் கமழுநீ ராட்டி னாரே.

Meaning

When beautiful ladies, wearing garlands glittering like pearls and having big breasts, and the king having chest as wide and sturdy as hill were together, the time keeper informed the king that that was the time for the king to bathe, and the *Mallar* king who had mastered all arts and crafts bathed smearing sweet smelling pastes on his body.

6.9.31 *Civakacintamani* - Poem Number 2787

Hill - like great Mallar

(241) *mallan malaiyanaiya maatavarai vaituraikkum*

*palla varee yanrip pakuttunaap paavikalum
alkul vilaipakaru maaytotiya raatiyaar
vilporu toon maninaa vilankaayp pirappavee.*

pallavar - those who speak ill about others. *totiyar* - prostitutes.
pakuttunaa - the persons who do not share food with their relatives and
guests. *maatavar* - sage. *vaituraittal* - scolding.

(241) *மல்லன் மலையனைய மாதவரை வைதுரைக்கும்
பல்லவரே யன்றிப் பகுத்துணாப் பாவிகளும்
அல்குல் விலைபகரு மாய்தொடிய ராதியார்
வில்பொரு தோண் மன்னா விலங்காய்ப் பிறப்பவே.*

Meaning

Those who criticise and speak ill of the king who is as great as a hill and a sage, those sinners who eat the food for themselves without sharing it with the guests and the prostitutes who sell their body for money, will be born as animals in their next birth. Oh! King, the master of archery and possessor of sturdy shoulders, this is sure to happen.

6.9.32 Civakacintamani - Poem Number - 2963

Strong Mallar with sturdy shoulder and broad chest

(242) *pulla ruyir cekutta ponnan tinitoolaay
mallaa rakanmaarpa matteenti vaaymatuttit
tellaaruñ kaṇa vilankaṇaiyoo taatīnaay
allaan tavaṇaṭuṅka vanpi nakalvaayoo.*

pullaar - enemy's . *maṭṭu* -toddy. *vaay matuttittu* - having brought near the mouth of *Ilakkanai*. *aval allaantu* - *Ilakkanai* who was afraid.

(242) *புல்ல ருயிர் செகுத்த பொன்னந் திணிதோளாய்
மல்லா ரகன்மார்ப மட்டேந்தி வாய்மடுத்திட்
டெல்லாருங் காண விலங்கணையோ டாடினாய்
அல்லாந் தவண்டுங்க வன்பி னகல்வாயோ.*

Meaning

Oh! King, the possessor of strong and golden shoulders and killer

of enemies! Oh *Mallan*, the possessor of broad chest! You offered toddy to *Ilakkanai* when all the people were looking at you and had intercourse with her. You enjoyed her company; but why have you deserted her?

6.9.33 Civakacintamani - Poem Number - 3006

Mallan's rich palace

(243) *mallan maakkata lanna kitanṇanin
tollen cummaiya pullolil toonkiya
celva niirttiruk kooyilim maṇmisai
illai yeerrurak kammini tenpavee.*

kitanṅu - the channel running around the fort. *cummaiya* - noisy.
turakkam - heaven. *kooyil* - palace.

(243) *மல்லன் மாக்கட லன்ன கிடங்கணிந்
தொல்லென் சும்மைய புள்ளொலித் தோங்கிய
செல்வ நீர்த்திருக் கோயிலிம் மண்மிசை
இல்லை யேற்றுறக் கம்மினி தென்பவே.*

Meaning

If the palace that is fortified by a strong fort which has big channel running around it, where birds sing merrily and where there are plenty of wealth and water resources, is not present in this earth, the Heaven would have become the most beautiful place! As there is *Mallan* with this beautiful palace, heaven has become an ordinary place.

6.9.34 Civakacintamani - Poem Number - 3062

Mallar reaching the heaven

(244) *mullaicuul mullai veeli muyalotu kavari meeyum
kollaicuul kunrattuccik kurucinoor ruyarntavaarum
villumiln tilanṅu meeni viluttava nankai maarkal
mallalan kumarar vaanmeer cenratum vakukka lurreen.*

kavari - a variety of (musk) deer. *kurucil* - *Civakan*. *nankai*

maarkal - wives of *Civakan.mallankumarar* - sons of *Mallar*, namely, *Nantattan*, and others. *vakukkal* - planning. *ilanku* - glittering.

(244) முல்லைதூழ் முல்லை வேலி முயலொடு கவரி மேயும்
கொல்லைதூழ் குன்றத் துச்சிக் குருசினோற் றுயர்ந்த வாறும்
விலுமிழ்ந் திலங்கு மேனி விழுத்தவ நங்கை மார்கள்
மல்லவக் குமரர் வான்மேற் சென்றதும் வகுக்க லுற்றேன்.

Meaning

Mallar king *Civakan* who did penance on the top of a hill surrounded by fields abound with rabbits, musk deers and flower plants; glittering wives of *Civakan* who were attracted by him by the arrows shot from the bow, and his son *Nantattan* and his companions reached the heaven. I have planed properly and described them.

6.9.35 *Civakacintamai* - Poem Number - 3119

Mallar completed severe penance

(245) *vallavan vatitta veelpoon malarntuṇiṇ ṭakanra vaatkaṇ*
mellavee yuravi yoompi yotuṇkiyu miruntu ninrum
mullaiyam cuuṭṭu veeyin murintupoo nusuppi nallaar
mallaṛkun reenti yanna maatava murrinaaree.

vallavan - expert. *uraviyoompi* - having protected even ants.
veey - bamboo.

(245) வல்லவன் வடித்த வேல்பொன் மலர்ந்துநீண் டகன்ற வாட்கண்,
மெல்லவே யுறவி யோம்பி யொதுங்கியு மிருந்து நின்றும்,
முல்லையஞ் சூட்டு வேயின் முரிந்துபோ நுசப்பி னல்லார்,
மல்லற்குன் றேந்தி யன்ன மாதவ முற்றினாரே.

Meaning

Mallar completed his severe panance in a hill amidst bamboo forests abstaining from using big swords that were produced by experts and by protecting even the slow - moving ants.

6.10 *Cuulaamani*

6.10.1 *Cuulaamani*, one of the five minor epics in Tamil language, was composed by *Toolaamolittevar*. This work speaks in praise of Jain religion. This literary piece is believed to have been composed before the composition of *Deevaram*.

As the kings of those days were of *Mallar* community, the king in this work has been described as belonging to *Mallar* community. Moreover, the soldiers in the king's army have also been described as belonging to *Mallar* community. Poems 324 and 842 of this work speak about *Mallar/Mallar* community. These two poems have been taken up here for discussion in the following passage.

Nalitaanaita Mallar, who wears diamond studded jewels and who is well educated and popular among kings, is the son of the king of *Tiripuram*, the city having beautiful streets. He is praised as a lion among the kings. This is the description given in poem number 324, and poem number 842 says about the social way of life of the *Mallars*, the jewellery worn by them, their expertise in battling and other things.

6.10.2 *Cuulaamani* - Poem Number 324

Nalitangan Mallar, son of king of *Tiripuram*

(246) *ceenteeri cempon viitit tiripuramatanaṇi yaalum*
vayanteri vayirap paippuṇṇ mannavan putalvan mallar
eentuttoo larasar pooree rivanali taanka nenpaan
kaaynteri kanalin veyyoon kalviyaar kaṭaloo ṭoppaan.

(246) சேந்தேரி செம்பொன் வீதித் திரிபுரமதனை யாளும்
வாயந்தேரி வயிரப் பைப்பூண் மன்னவன் புதல்வன் மல்லர்
ஏந்துதோ ளரசர் போரே றிவனளி தாங்க னென்பான்
காயந்தேரி கனலின் வெய்யொன் கல்வியாற் கடலோ டொப்பான்.

Meaning

Nalitangan Mallar, who wears beautiful jewels studded with select diamond, is the son of the king of *Tirupuram* where the streets glitter like gold. This learned king is good at battling also. He is like

a lion among kings and is more fierce than fire.

6.10.3 Cuulaamani - Poem Number - 842

Culture of Valiant Mallar

(247) *oṭṭiya kalīṅkat taṇmeer riraittut turuvak kootip
paṭṭikai pataippa yaattup parattaiya narala viikkik
kaṭṭiya kaḷalar taarar katiroṭu kanalum vaḷar
maṭṭuya ralenkal cuuṭi maraṅkiḷar mallar cuuḷntaar.*

paṭṭikai - cloth worn around the waist.

(247) ஓட்டிய கலிங்கத் தாண்மேற் றிரைத்துடுத் துருவக் கோடிப்
பட்டிகை பதைப்ப யாத்துப் பரட்டைய நரல வீக்கிக்
கட்டிய கழலர் தாரர் கதிரொடு கனலும் வாள்
மட்டுய ரலங்கல் சூடி மறங்கிளர் மன்னர் சூழ்ந்தார்.

Meaning

Strong and valiant *Mallars*, covering their legs with cloths, wearing a piece of cloth with a beautifully designed edge around their waist, putting on anklets on the feet, wearing garland around the necks and holding glittering and ferocious swords in their hand, assembled together.

6.11 Perunkatai

6.11.1 Story in brief

Perunkatai, also known as *Kongu Vel Maakkatai*, a literary work of Sangam period is composed by a poet called *Kongu Velir*. This work speaks about the valour and success of males and the good qualities of women of those days. It speaks about the characteristic features of Jain religion also. The story narrated in this work is presented briefly.

Vattava country of ancient India was ruled a king called *Caatanikan* whose capital was *Kosampi*. His wife was *Mirukapati*, the daughter of the king of *Vaisali*. Her father *Cetakan*, renounced his

worldly desires and became an ascetic after bringing his son *Vikraman* to the throne. Sage *Cetakan* went into forest and led his life there peacefully. One day, a big bird by name *Charapam* caught hold of his daughter *Mirukapati* from the palace who was pregnant and left her in the forest. *Mirukapati* delivered a male child, who was named *Utayan*. Sundari, the wife of the chief of the hermitage namely, *Bramasundarar* gave birth to a male child, *Yuki*. *Utayan* and *Yuki*, who were of same age, became close friends.

Utayan learnt several arts such as controlling and commanding birds, beasts and elephants by playing the instrument *yaal* (lute), and so on from sage *Brahma Sundarar*. Once *Utayan* encountered with an elephant, controlled it through his music and kept it with him as a companion in the forest.

Later, when *Vikraman* became an ascetic, *Utayan* became the king and *Yuki*, his friend, became his minister. There were three more ministers namely, *Urumanupaa*, *Vayantakan* and *Itavakan*. *Mirukapati*, returned back to the palace in *Vaisali* from the forest.

Having come to know about this, *Catanikan* came to *Vaisali*, met his wife *Mirukapati* and gave birth to two sons, namely, *Pinkalan* and *Katakan*. When *Catanikan* renounced his throne, *Utayan* ruled *Vaisali* as well as *Vattava* countries from *Kosambi*. *Yuki* came to *Vaisali* and took charge of the administration of that country.

When *Utayan* became the king, he stopped paying tributary money to *Ujjain*. As a result of this, *Mallar Piraccotanan*, the king of *Ujjain* got angry with *Utayan*. *Caalankaayan*, the minister of *King Piraccotanan* captured *Utayan* and imprisoned him. *Yuki* came to *Ujjain* in the guise of a stranger and contacted *Utayan* through spies. *Utayan* subdued the fury of *Prachotanan's* elephant and controlled it. Then he was freed from the prison and assigned the work of teaching the techniques of playing *yaal* (lute) to *Vasavadattai* and his brothers. *Vasavadattai* fell in love with *Utayan*.

When *Piraccotana Mallar* and his relatives were playing aquatic

games, *Udayanan* eloped with *Vasavadattai* on the back of an elephant. Their elephant travelled through forest, mountainous regions, river and desert area. When it was travelling in the desert area, it collapsed and fell down dead. After cremating the elephant, he sent *Vayantakan* to get an army for help in order to protect himself and *Vasavadattai* and her maid *Kancanamalai* from thieves and hunters.

At that time, the hunters of desert region attacked *Udayanan*. He was protecting the ladies and destroying the hunters. At one stage, *Udayanan's* bow string was cut and had to surrender. *Udayanan* was escaping from their attack by claiming himself to be a business man and that he would show the secret place where he had kept his money, there by pulling on the time. As expected, *Vayantakan* came with the army of *Itavakan* and rescued *Udayanan* and the women. Later they reached the city of Jayanti.

Udayanan married *Vasavadattai* in the palace at Jayanti and they were living happily there.

Yuki came to *Ujjain*, went to his friend *Catuvan's* house and met *Caankiyattaai* who was already known to him. He got the fast moving chariot from his Greek friend and started to *Putpakam* with *Caankiyattaai*. He parked his chariot, went alone and met *Itavakan* and gathered news about the happenings. He wanted to change the position of *Udayanan*. He consulted *Caankiyattaai* and made her to agree that it would be better if *Udayanan* and *Vasavadattai* part each other.

He spread the false news that *Yuki* is dead. *Caankiyattaai* came to the city of *Jayanti*, met *Udayanan* and *Vasavadattai* and explained the plan of *Yuki*, and made *Vasavadattai* and *Udayanan* to part each other. She said about the death of *Yuki* also. *Udayanan* wept in sorrow on hearing this and went to the hermitage of a sage. There he fell in love with the daughter of the sage.

Yuki caused *Udayanan's* palace to be set on fire and sent *Vasavadattai* out through a tunnel without any body's knowledge and

spread the news that she was dead. He made *Udayanan* also to believe this. *Udayanan* became much worried. Seeing his sufferings, a sage by name *Kaatuntakar* assured him that he would do a *yaga* to give life to all those who were dead.

Later, *Udayanan* went to *Rajagiriyam*, met *Padumavati*, the daughter of that country, fell in love with her and married her. Then he married the daughter of *Tarucakan*. Later, he married *Viricikai*, the daughter of a saint. After some time, *Vasavadattai* united with *Udayanan*. He lived happily with his four wives and gave birth to a son called *Naravaanattan*. His son was a successful king who ruled even the *Gandharva loka*.

6.11.2 *Perunkatai - Unjaik Kantam - 32 - Uprooting the hillock*

This section discusses the action of subduing *Nalangiri*, the royal elephant of *Piracotanan* and driving on its back. The romantic affair between *Udayanan* and *Vasavadattai*, king's enquiry about the elephant and *Udayanan* reaching *Kunjaracheeri* are described in this section. A part of the stanza, line number 80-85, is presented below.

Women *Mallars*, Ministers and others doing their works correctly

- (248) *paṇṭam putaitta vaṇṭupaṭu vaḷanakar* 80
maṭaiyarū makaḷiru maḷḷaru mamaiccarum
kaṭaiyarūṇ kaṇakkarūṇ kaapparū muḷappaṭa
iraivinaṭi tiriyaap paḷavinai yaalārai
vaḷimuraṭi marapiṭṭan tolinmuraṭi niirīi. 85

maṭaiyar - cooks. *maḷḷarum* - people of *Mallar* community. *kaṭaiyarum* - those who guard the gates. It has to be mentioned here that the word *kaṭaiyar* refers to one of the subsects of *Pallar* community even today.

- (248) பண்டம் புதைத்த வண்டுபடு வளநகர் 80
மடையரு மகளிரு மள்ளரு மமைச்சரும்
கடையருங் கணக்கருங் காப்பரு முளப்பட
இறைவினை திரியாப் பழவினை யாளரை

வழிமுறை மரபிற்றந் தொழின்முறை நீறிஇ.

Meaning

That was a wealthy city where commodities from several countries were found in heaps. He arranged the people to take care of several domestic works. For this, cooks, gate - keepers, accountants, and other government officials who accomplish their duties without giving way for even a minor error, were arranged.

Explanation

The people of *Mallar* community have been described as people engaged in government service. The word *kaṭaiyar* refers to those who are engaged in providing security at the gates and this word in the modern times refers to one of the subsects among *Pallars*.

6.11.3 *Perunkatai - Unjaik Kantam - 34 Touching the yaal (lute) - lines 220 227*

In this section a description about the following items is made. King *Pirachotana Mallar* decides to make *Uyayan* a teacher to his daughter *Vasavadattai* to teach *yaal*, a stringed instrument. King arranges one of his ministers, *Civetan* to convey this to *Uyayan*. *Uyayan* accepts the offer and the king constitutes a music academy. *Vasavadattai* salutes her teacher *Uyayan* there and he starts teaching lute. Line numbers 220 - 227 are taken up for discussion below.

Mallar king arriving with his kith

(249)	<i>pottin ramainta punaivir raakic</i>	220
	<i>cottur ramainta kataiyin ceñcuvar</i>	
	<i>venkooṭṭu neṭuntuuṇ vitaanan tuukit</i>	
	<i>teenavin rooṇkiya tirunaa roruciraik</i>	
	<i>kiita caalai veeti niraia</i>	
	<i>mallar curramoṭu kallenap pukutan</i>	
	<i>tarakkup puumiyaayamo ṭeerip</i>	
	<i>parappumala roruciraip paavaiyai niriip</i>	227

pottu - defect. *punaivirru* - designed. *cottu* - gold. *kooṭu* - tusk. *tee* - god. *giitacaalai* - music academy. *veeti* - stage. *paavai* - *Vasavadattai*.

(249)	பொத்தின் றமைந்த புனைவிற் றாகிச்	220
	சொத்துற் றமைந்த கதையின் செஞ்சுவர்	
	வெண்கோட்டு நெடுத்தூண் விதானந் தூக்கித்	
	தேநவின் றோங்கிய திருநா றொருசிறைக்	
	கீத சாலை வேதி நிறைய	
	மல்வற் சுற்றமொடு கல்லெனப் புகுதந்	
	தரக்குப் பூமியாயமொ டேறிப்	
	பரப்புமல ரொருசிறைப் பாவையை நிரீஇப்	227

Meaning

Mallar king visited the music academy that was constructed with defect-free golden walls that shine brightly even without any kind of painting works. It had storage and high - rise white coloured tusk - like pillars. The king and his kith and kin occupied the stage set - up in the academy and made *Vasavadattai* to stand up together with her friends in a place spread with flowers.

Explanation

The phrase *mallar curram* refers to the kith and kin of king. Since the king belonged to *Mallar* community, the king had been referred to by using the name of the community to which he belonged.

6.11.4 *Perunkatai - Unjaik Kantam - 36 - Talk by Chaankiyattaai*

This portion describes the following items : While *Uyayan* was teaching *Vasavadattai yaal*, many of the kings of the other countries sent their emissaries to arrange for their marriage with *Vasavadattai*. These events hurt *Vasavadattai* and she was consoled by her governess *Chaankiyattaay*. Later, *Chaankiyattaay* met *Uyayan* in an isolated place and explained her history to him. A portion of this section, namely, line 169 - 175 is presented below.

Mallars obeyed the orders and acted immediately

- (250) *muntai yunarntoor vantuninak kuraippa 169*
yaamuñ kaṇkaṇ kuumin cenṇenak
koolkoṇ mallar kaalinooti
nampi veeṇ mampi varukena
aṇṇaiyir rirīiya rañcanmi niirenat
toonī yilippulit tuṭuppunani tiṇṇi
nerri yurra kurra matuvena. 175

muntai - old. *kaṇkaṇ* - let us see. *kuumin* - let all of you cry.
nampiveeṇam - Nampi will like (it).

- (250) முந்தை யுணர்ந்தோர் வந்துநினக் குரைப்ப 169
 யாமுங் காண்கங் கூமின் சென்றெனக்
 கோல்கொண் டன்னார் காலினோடி
 நம்பி வேளண் மம்பி வருகென
 ஆணையிற் றிரீஇய ரஞ்சன்மி னீரெனத்
 தோணி யிழிப்புழித் துடுப்புநனி தீண்டி
 நெற்றி யுற்ற குற்ற மதுவென. 175

Meaning

Since those who knew the information had already told you, you expressed your desire to meet her and ordered the boat to be called back to the banks. Accordingly cudgel - bearing *Mallars* came very fast and informed *Vasavadattai* that she need not worry for acting against the people in the court and that *Utayanan* wanted to meet her and hence the boat had to be brought back. Hearing this, the boatman brought back the boat and when he off loaded me in front of you, the oar struck on my forehead and this was the scar of that injury.

6.11.5 Perunkatai - Unjaik Kantam - 38 - Festive journey

This section describes the festivities observed during the journey undertaken by *Pirachotana*, his queens, his daughter *Vasavadattai*, *Utayanan*, princes and others who dwell in the palace, to the ponds located in the outskirts of the city in order to participate in the aquatic games organised there. Line number 1 to 6 are taken up for description here.

Old city of Mallan king

- (251) *viraintanar koṇṭa virinii raattirai 1*
purintuṭa nayarum polivina taaki
mallan muutuu rellaac ceeriyum
payirvalai yaravamoṭu vayireṭuttuuti
iṭimura ceṇṇinta veluccit taaki 5
yaaluṇ kaḷalu miyampiya marukin

aattirai - journey. *payirvalai* - conch that produces sound. *vayir* - a wind instrument. *mallan muutuur* - *Ujjain*. *mallan* - King *Pirochotanan*.

- (251) விரைந்தனர் கொண்ட விரிநீ ராத்திரை 1
 புரிந்துட னயரும் பொலிவின தாகி
 மல்லன் மூதூ ரெல்லாச் சேரியும்
 பயிர்வளை யரவமொடு வயிரெடுத்தூதி
 இடிமுர செறிந்த வெழுச்சித் தாகி 5
 யாமுங் குழலு மியம்பிய மறுகின்.

Meaning

The great aquatic game arranged by the people of *Ujjain* attracted too many people. The people who undertook journey to the place where the games were arranged were in festive mood. Loud noises from conches, horns and drums were heard every where. Amidst these thunderous noise, melodious sounds from the flute and *yaal* (lute) were heard in all the streets.

6.11.6 Perunkatai - Unjaik Kantam - 38 - Festive journey lines 248 - 260**Palanquin of Mallar - Mallar relatives**

- (252) *aṭṭakap poṇkava raṇiperap parappik*
katani kuttiya koḷuṇkaalk keerpa
naasikait taanattu nakaimut taṇintu 250
maasaru maṇikkaan maruppuk kuṭamirī i
arakkuruk kuṭṭiya varattak kaṇṇikaik
karapparai vitaanamoṭu kaṭṭi luṭaiyatu

kootai punainta meetaku vanappin
maḷḷar puuṇṭa maṭṭac civikai 255
palvaḷai yaayattup painṭoti yeeralum
ceyyoo ḷamarnta cempor raamarai
vallital potinta koṭṭai poola
melliyan maatarai pullakam pukutti
mallar peruṅkilai celvalip paṭara 260

aṭakappon - a variety of gold. *kuuṭam* - room. *kaal* - pillar.
naasikai - an ornament worn on the nose. *kuṭam* - a part. *karapparaḷai*
 - a strong room. *vitaanam* - ceiling. *maṭṭaccivikai* - a type of
 palanquin. *painṭoti* - Vasavadattai. *ceyyool* - goddess Lakshmi.
vallital - big petal. *koṭṭai* - a saffron mark put on the forehead by
 women. *melliyan maatarai* - Vasavadattai. *maḷḷar peruṅkilai* - mother
 and other relatives of king Maḷḷar. *civikai* - palanquin. *maḷḷar* - king
Pirachotanan.

(252) ஆடகப் பொற்கவ றணிபெறப் பரப்பிக்
 கடங் குத்திய கொழுங்காழ்க் கேற்ப 250
 நாசிகைத் தானத்து நகைமுத் தணிந்து
 மாசறு மணிக்கான் மருப்புக் குடமரீஇ
 அரக்குருக் கூட்டிய வரத்தக் கஞ்சிகைக்
 கரப்பறை விதானமொடு கட்டி லுடையது
 கோதை புனைந்த மேதகு வனப்பின் 255
 மல்லர் பூண்ட மாடச் சிவிகை
 பல்வளை யாயத்துப் பைந்தொடி யேறலும்
 செய்யோ ளமர்ந்த செம்பொற் றாமரை
 வள்ளிதழ் பொதிந்த கொட்டை போல
 மெல்லியன் மாதரை புள்ளகம் புகுத்தி
 மல்லற் பெருங்கிளை செல்வழிப் படற 260

Meaning

The palanquin arranged by king *Pirachotanan Maḷḷar* was deco-
 rated with pillars made up of gold. Its entrance was ornamented with
 pearls and other precious stones. It was provided with screens. The
 ceiling was closed and had a cot inside it. This palanquin was beau-
 tiful with flowers every where.

When *Vasavadattai* who was wearing many types of bangles

entered into the palanquin, the close relatives of king *Maḷḷar* cov-
 ered the palanquin screens like the lotus flower occupied by goddess
 Lakshmi was covered by its big petals and started towards the pond
 where aquatic games were arranged.

Explanation

The phrases *maḷḷar puuṇṭa maṭṭacivikai* and *maḷḷar peruṅkilai*
 reveal that the term *Maḷḷar* refers to a community.

6.11.7 Perunkatai - Unjaik Kantam - 39 - Getting near the pond

When the astrologers told an auspicious time for the king to take
 bath in the pond, the king and his relatives distributed gifts to the
 people. Four lines in this section are presented below (line 28 - 31).

King's crowded pond

(253) காṇṭoru paṇiyir kaṭalkiḷarn tatupoor 28
palpaṭai moytta maḷḷar perunkarai
maḷaimalait tanna maṇilai miṭaintu
vampu vicit tiyaatta cempor kaccaiyyar. 31
paṇi - time. *vampu* - bracelet. *cemporkaccai* - golden cloth.
maḷḷar - kings.
 (253) கண்டொரு பாணியிற் கடல்கிளர்ந் ததுபோற் 28
 பல்படை மொய்த்த மல்லற் பெருங்கரை
 மழைமலைத் தன்ன மாணிழை மிடைந்து
 வம்புவிசித் தியாத்த செம்பொற் கச்சையர். 31

Meaning

The *Maḷḷar* king, wearing golden dress and swim - suit came
 near the pond that was crowded by many soldiers of king's army.

6.11.8 Perunkatai - Unjaik Kantam - 48 - Crossing Marutam Region

This section describes the fight between the *Maḷḷar* army of
Pirachotana Maḷḷar and the *Maḷḷar* army of *Uyayan* who eloped

with *Vasavadattai*. *Uyayan*'s army wins the fight. *Vasavadattai* finds it difficult to ride on the back of elephant and *Kanchanamalai* comforts her. The elephant crosses *marutam* region.

In this section, mention has been made about *Mallars* in two instances. They are described below.

Mallars setting right the sluice

- (254) *ulava roliyum kaḷamar kampalum*
vaḷavaya vitaiyiṭaiḱ kaḷaikaḷai kaṭaiciyar
patalai yariyal paacilaip parukiya
matalaik kiliyin maḷalaip paṭṭalum
taṇṇumai yoliyun tāṭaariḱ kampalum 165
maṇmai muḷavin vaṇava raarppum
mataivaay tiruttu maḷlar cummaiyum
iṭaiyara vinri yiraiyaaru taḷii
vayarpulac ciiruu rayarpulat taṇuki
marutan taḷiiya mallalam peruvali 170
orunuur rirupat toorain tellaiyul
valappaa lellai vavalparantu kiṭanta
aḷarrunilaic ceṇuvi nanikalan kelii
iṭappaan marunkir paraṇṇalai murampir
punpulan taḷiiya pukarciṭ taaki 175
vaṇṇolil vaṇavar valikeṭa vakutta
paṭaiṭṭurak kiṭakkun toṭaiṭṭeru vaayilum
vaayir kamainta ṇaayir purisaiyum
iṭṭaṭait tiyarriya kaṭṭalaik kaappin
maṭṭumakiḷ neṇcin maḷlar kuḷii iya 180

kaḷamar - those who work in the field. *kaṭaiciyar* - women agriculturalists; *Pallar* women. *patalai* - pot. *tāṭaari* - a drum. *aḷarṇu nilai* - muddy position. *paraḷ* - a boiled grain of rice. *murampu* - dry land. *punpulam* - wet land. *toṭaiṭṭeru* - entrance of the pagoda. *ṇaayil* - a part of construction in the fort. *puricai* - fort wall. *maṭṭu* - excessive. *aruṭṭa nakaram* - the town of *Uyayan*'s enemy. *kampal* - roaring noise. *maḷlar* - *Pallar*. The people of *Mallar* community have been described as agriculturalists as well as warriors.

- (254) *உழவ ரொலியுங் களமர் கம்பலும்*
வளவய விடையிடைக் களைகளை கடைசியர்
பதலை யரியல் பாசிலைப் பருகிய
மதலைக் கிளியின் மழலைப் பாடலும்
தண்ணுமை யொலியுந் தடாரிக் கம்பலும் 165
மண்மை முழுவின் வயவ ரார்ப்பும்
மடைவாய் திருத்து மள்ளர் சும்மையும்
இடையற வின்றி யிரையாறு தழீஇ
வயற்புலச் சீறா ரயற்புலத் தணுகி
மருதந் தழீஇய மல்லம் பெருவழி 170
ஒருநூற் றிருபத் தோரைந் தெல்லையுள்
வலப்பா லெல்லை வயல்பரந்து கிடந்த
அளற்றுநிலைச் செறுவி னகனிலங் கெழீஇ
இடப்பான் மருங்கிற் பரற்றலை முரம்பிற்
புன்புலந் தழீய புகற்சித் தாகி 175
வன்றொழில் வயவர் வலிகெட வகுத்த
படைப்புறக் கிடங்குந் தொடைப்பெரு வாயிலும்
வாயிற் கமைந்த ஞாயிற் புரிசையும்
இட்டடைத் தியற்றிய கட்டளைக் காப்பின்
மட்டுமகிழ் நெஞ்சின் மள்ளர் குழீஇய 180

Meaning

The sound produced by the agriculturalists of *Mallar* community when they sang auspicious songs, the song sung by the workers (*kaḷamars*) who work in the fields, the song sung by the women of *Mallar* community who weed the fields and the song sung by them while eating the food, by keeping it on the vessels made up of lotus leaves, which they had brought with them, the sounds from drums, horns, and shouting noises of soldiers, the noise from the *Mallars* who set right the channels and water their fields and other sounds got mixed together continuously and they reverberated with the noise of river. In this manner they travelled about 125 *kaatam* distance (roughly 1250 miles) crossing several hamlets in that beautiful and pleasant *marutam* region.

Later, they were travelling in an area where there was wet land on their right and dry land on their left. Then they saw a sturdy fort that would frighten the enemy soldiers. The fort had a deep channel

of water around it (moat), and a gate way. The fort was guarded by *Mallar* who were doing their work happily. It was the position when they approached the city.

Explanation

In this section, the people of *Mallar* community have been described as the *Vellalas* who are engaged in agriculture and as warriors who are engaged in defence works.

6.11.9 Perunkatai - Unjaik Kantam - 49 - Crossing Forest Region

This section describes the scene of *Utayanan* passing across the forest region when he eloped with *Vasavadattai*. The lines taken up for description here are 18 - 24.

Popular city of *Mallan*

(255) *turaivaḷan kaviniya niraivaḷap paṭuvir
celva marutat tollaiyu ḷirunta
tollaruñ ciṛappinim maḷḷan maanakar
akappaṭ ṭiyaṅkuna racca niikiip
purappaṭ ṭiyaṅkunarp puṅkaṇ ceyyum
kaappuvinaḷ yuṭaittee yaappura vitavai
itattit teekutu menimee yeṅkum.* 20

yaappura - with control. *itanai* - this city.

(255) துறைவளங் கவினிய நிறைவளப் படுவிற்
செல்வ மருதத் தொல்லைபு ளிருந்த
தொல்லருஞ் சிறப்பினிம் *மல்லன்* மாநகர் 20
அகப்பட் டியங்குந ரச்ச நீக்கிப்
புறப்பட் டியங்குநர்ப் புன்கண் செய்யும்
காப்புவினை யுடைத்தே யாப்புற விதவை
இடத்திட் டேகுது மெனிமே யெங்கும்.

Meaning

Oh, the son of king, please listen to me! This old and wealthy city of *Mallar* called *Arutṭa* is located towards the end of agricultural plains region, fertile with rich water resources. This city has a fort

that offers a peaceful life to all the residents inside it and frightens all those enemies who stand outside. Such is the nature of defence provided to this city. Let us move towards the right hand side of this fort in a systematic manner.

6.11.10 *Perunkatai - Unjaik Kantam - 56 - Winning the battle*

This section describes the hunters who are frightened by *Utayanan* and their attempt to set fire around the place where *Utayanan* is. *Utayanan* escapes from the fire and battles with those hunters. In the fight the cord of *Utayanan*'s bow gets cut and he protects himself from the arrow shot by them using the broken bow. However, he is imprisoned by them. Then, *Utayanan* escapes by hoaxing with them. In the mean time *Vayantakan*, his companion, brings army for his rescue and the hunters are defeated at last. A portion of this section, lines 204 - 212, is taken up for discussion below.

Hair raising experience of *Mallars*

(256) *vaat̪olil vayantakan kaaṭṭaka maruṅkin*
aṇṇa lirunta varikurit taanam 205
naṇṇa lurr̥a kaalai mannavan
ampupaṭa viilṇta veṅkaṇ maravar
utirap parappi nuruvukeṭa unṭa
kaakkaiyūṇ kalukun tuuppattan turantu
kooṭukon̄ ṭirunta kulaaa nookkik 210
kaaṭukon̄ mallar katumena naṭuṇkip
poorkkala munmai poytta linrena

aṇṇal - Utayanan. *arikurittaanam* - the place which had been noted already by keeping some sign. *mannavan* - Utayanan. *tuuppatam* - corpse as food. *kooṭu* - branch of a tree. *katumena* - a word expressing the sense of fear.

(256) வாட் டொழில் வயந்தகன் காட்டக மருங்கின்
அண்ண லிருந்த வறிகுறித் தானம் 205

நண்ண லுற்ற காலை மன்னவன்
அம்புபட வீழ்ந்த வெங்கண் மறவர்
உதிரப் பரப்பி னுருவுகெட உண்ட
காக்கையுங் கழுகுந் தூப்பதந் துறந்து
கோடுகொண் டிருந்த குழாஅ நோக்கிக்
காடுகொண் டமன்னர் கதுமென நடுங்கிப்
போர்க்கள முண்மை பொய்த்த லின்றென.

210

Meaning

When *Itapakan*, *Vayantakan*, experts in using swords in battle as they were, and other soldiers reached the place in the forest where *Utayanan* was staying, there they saw dead bodies of several soldiers, lying in the blood-smeared battle field, who were killed by *Utayanan*. Crows and eagles were feeding on them and at one stage they became reluctant to eat the flesh and sat on the branches of trees which caused the *Mallars* to have hair raising experience. From this scene, they concluded that that should be the place where *Utayanan* fought against his enemies. They ascertained it from the environment.

6.11.11 *Perunkatai - Ilavana kantam - 2 Kadikkampalai*

This section speaks about the greatness of the astrologers who calculated and declared an auspicious day for *Utayanan's* marriage and other details such as the drummers announcing the day of *Utayanan's* marriage to the people of the city, all the public beautifying their houses, the works done by servant maids, programmes at Jain temple, the activities of the people who decorated the streets, the talks of old business men, mahouts driving their elephants, mothers beautifying their children, women bringing holy water and other things. A portion of this section, line numbers 38-44, is described below.

People at Mallar's city

(257) *pallavar cuḷat*
teertiri marukutoo ruurmulu tariyap
polika veelvalam puṇarka puumakaḷ 40

malika maṇmakalḥ mannuka mannan
mallan muutuurp pallavar keenmin
tiruvoṭu puṇarntu tiiyavai niikki
uruvoṭu puṇarnta oḷiyinar aakumin 44

pallavar - many people. *teertiri maruku* - street where chariots ply. *veelvalam* - success attained by using spear. *puumakal* - goddess *Lakshmi*. *malika* - full. *manmakal* - earth personified as a lady. *tiru* - good deeds. *uru* - beauty. *oli* - glory. *mallan* - king of the country.

(257) பல்லவர் சூழத்
தேர்திரி மறுகுதோ றார்முழு தறியப்
பொலிக வேல்வலம் புணர்க பூமகள் 40
மலிக மண்மகள் மன்னுக மன்னன்
மல்லன் மூதார்ப் பல்லவர் கேண்மின்
திருவொடு புணர்ந்து தீயவை நீக்கி
உருவொடு புணர்ந்த ஒளியினர் ஆகுமின்.

Meaning

They blessed their king to win the battle using spears, to accumulate wealth, the country to prosper, and the king to live for a long period. Their blessings were heard by all the people in the city which had streets busy with chariots plying on them. After blessing the king, they looked at the people and requested them not to indulge in evil deeds but to indulge in good deeds and to be virtuous in their life so that they could gain popularity.

6.11.12 *Perunkatai - Ilavana Kantam - 6 - Glory of god*

This section of the literary piece speaks about *Utayanan* offering worship in the temple in the company of learned and virtuous persons, his tour around the city, the greatness of Jain temple, and *Utayanan* worshipping the god together with *Vasavadatai* and other relatives. Lines 147 - 150 are presented below.

Indirar and his wives

(258) *tirumuṭi indirar irunilak kiḷavar* 147

urimai makalirō turuvupatap punainta
pottakak kaivinaic cittirac ceykait
tattan taana tattaka nirii i 150

urupu - shape. *pottakam* - book on drawing. *attaka* - beautify-
 ing. *urimai makalir* - wives of Indiran.

(258) திருமுடி இந்திரர் இருநிலக் கிழவர்
 உரிமை மகளிரொடுருவுபடப் புனைந்த
 பொத்தகக் கைவினைச் சித்திரச் செய்கைத்
 தத்தந் தானத் தத்தக நிறீஇ. 150

Meaning

The painting of *Devendrar* wearing a beautiful crown, and two kings who rule the two division of land and their wives were drawn very beautifully and arranged in proper places where they have to be kept. The paintings were drawn as prescribed in the books on paintings and they were set beautifully in their places.

6.11.13 *Perunkatai - Ilavana Kantam - 9 - Yuki's death - field*

This section tells about *Yuki's* arrival at *Putpaka* city, enquiring about *Udayanan* with *Itapakan*, their exchanging of news, *Yuki* meeting *Chaakiyattai* and conveying the plans to be executed in the future, *Yuki* making others believe that he is dead, *Cankiya's* daughter entering into *Jayanti* city and so on are also discussed in this section. A few lines of this section, namely, 102 - 109 are described below.

Aquatic game at Mallan's city

(259) karuma kkaamattuk 102
kaṇikai tiravayir pinipirark kunartti
ikalvoṭu paṭṭa pukalkaan avaiyattu
mallan muutuuru malipunal vilavinul 105
cillarik kaṇṇiyōṭu cirupiti eerri
ceyarpātu karumat tiyarkai irrena
ippaṭal iraimakar poottan tappaal
nikalntatai aritan tolittanan aaki 109

karumakkaamam - false love. *mallan muutuuru* - Ujjain city of *Mallan*. *punal vilavu* - aquatic games. *iraimakan* - *Udayanan*. *aritantu* - that which was learnt. *olittanan* - shined.

(259) கருமக் காமத்துக் 102
 கணிகை திறவயிற் பிணிபிறர்க் குணர்த்தி
 இகழ்வொடு பட்ட புகழ்காண் அவையத்து
 மல்லன் மூதூர் மலிபுனல் விழவினுள் 105
 சில்லரிக் கண்ணியொடு சிறுபிடி ஏற்றிச்
 செயற்படு கருமத் தியற்கை இற்றென
 இப்பாடல் இறைமகற் போத்தந் தப்பால்
 நிகழ்ந்ததை அறிதந் தொளித்தனன் ஆகி. 109

Meaning

He made others to believe that the disease caused was due to the lust he had with a harlot and made *Udayanan* to ride on an elephant together with *Vasavadattai* to go to the aquatic games arranged in *Ujjain* of *Mallan*. Having explained *Udayanan* the implications of those actions and made them to go away from that town, he gathered news about the events that took place there and led an underground life.

6.11.14 *Perunkatai - Ilavana Kantam - 17 - parting the queen*

This section describes *Yuki's* consultations with his friends to save *Udayanan* from his sex games, and to make him to part from *Vasavadattai* and to care for his duties. *Udayanan* going to the forest on the request of *Vasavadattai*, and even before he could return setting fire to the palace and causing *Vasavadattai* to come to *Yuki* with *Cankiyattai*; telling her the truth and other things are also explained in this section. A few lines are presented below (55-67)

Fire set by fierce eyed Mallars

(260) vaṭuniin kamaiccar valittana raakip 55
piṇaimalarp paṭalaip piraccōo tananran
iṇaimalarp paavaiyai iyaintatar koṇṭum
uukkam ilanivan veṭṭakaiyin viiḷntena

viikkaṇ kaṇṇaār veettuvār eḷḷik
kalakkam eytak kaṭṭalal urii iya 60
talaikkōṇ ṭanarenat tamarkkum pirarkkum
aṛiyak kuuriya cerivuṭai ceykai
veṇcoon maarṛam vantukai kuuṭa
vankaṇ mallar vantalaḷ urii ip
poorpparai aravamo ṭaarppanar vaḷaiik 65
koopurun teevi pookkara muuṭik
kaiyikantu perukiya ceykaic cuuḷcciyar 67

patalai - garland of flowers and buds. *malarppaavai* - goddess Lakshmi. *viikam* - pride. *elli* - scorn. *urii iya* - set fire. *aarppanar* - shouting with joy. *vaḷai i* - engulfed. *koopurunteevi* - Vasavadattai. *kaiyikantu* - excess.

(260) வடுநீங் கமைச்சர் வலித்தன ராகிப் 55
 பிணைமலர்ப் படலைப் பிரச்சோ தனன்றன்
 இணைமலர்ப் பாவையை இயைந்ததற் கொண்டும்
 ஊக்கம் இலனிவன் வேட்கையின் வீழ்ந்தென
 வீக்கங் காணார் வேட்டுவர் எள்ளிக்
 கலக்கம் எய்தக் கட்டழல் உறிய 60
 தலைக்கொண் டனரெனத் தமர்க்கும் பிறர்க்கும்
 அறியக் கூறிய செறிவுடைச் செய்கை
 வெஞ்சோன் மாற்றம் வந்துகை கூட
 வன்கண் மன்னர் வந்தழல் உறியிப்
 போர்ப்பறை அரவமொ டார்ப்பனர் வளைிக் 65
 கோப்பெருந் தேவி போக்கற மூடிக்
 கையிகந்து பெருகிய செய்கைச் சூழ்ச்சியர்

Meaning

The ministers, free from evil activities as they were, decided to execute their plan. *Udayanan* became immersed completely in sex games with *Vasavadattai* and showed no interest in other things. Hence, the false news spread by *Yuki* that the hunters had set fire to his palace was believed by his friends and relatives together. An army of strong *Mallar* soldiers who supervised the act of setting fire to the palace, shouted with thundering noise and beat their drums. They sieged round the fort and closed the gate so that *Vasavadattai* could not escape from the fire. Thus they set the palace on fire.

6.11.15 Perunkatai - Ilavana Kantam - 18 - spying in the temple

This section describes *Udayanan's* return to the city after fetching flowers, buds and other things wanted by *Vasavadattai* and seeing the fire in the city, *Urumannu vaavu* and *Vayantakan* protecting *Udayanan* from being attacked by fire, *Kancanamaalai's* sufferings, *Udayanan* fainting near the gate of the palace, his friends taking care of him, his regain of consciousness and other events. Line numbers 59 - 63 are taken up for discussion in the following passage.

Magical Mallars

(261) vallee 59
maaya mallarai aayamoo tooṭṭi
urumaṇ nuvaavum vayantaka kumaranum
porumuraṇ aṇṇal pukutarum vaayilul
poccap poomputal purintanar nirpa 63

vallee - fast. *maaya mallar* - the *Mallars* who feigningly came as enemies and set the palace on fire. *aayam* - crowd. *porumuran* - strength to battle. *aṇṇal* - *Udayanan*. *poccappu* - tiredness owing to sufferings.

(261) வல்லே 59
 மாய மள்ளரை ஆயமொ டோட்டி
 உருமண் னுவாவும் வயந்தக குமரனும்
 பொருமுரண் அண்ணல் புகுதரும் வாயிலுள்
 பொச்சாப் போம்புதல் புரிந்தனர் நிற்ப. 63

Meaning

Urumannuvaavu and *Vayantaka* fought a feigning fight with the *Mallars* who feigned as enemies and drove them out completely. Later, they came near the gate and got ready to console *Udayanan* when he arrived there.

6.11.16 Perunkatai - Ilavana Kantam - 20 - Reaching Canpai

This section describes the following items. *Udayanan's* friends consoling *Udayanan* who suffered a lot to get *Vasavadattai*; evils of

lust; *Yuki*, *Chankiyataai* and *Vasavadatai* leaving the city of *Ilavana* and reaching a hill range in *Anga* country and settling in a hermitage; *Urumannuvaa* bringing *Kanchanamalai* to *Vasavadattai*; *Yuki* and others leaving that place and reaching *Canpai*, the capital of *Avanthi*; beauty of *Canpai*; the greatness of its king; *Yuki* and others settling in that city in the house of a trader without revealing their identity and other incidents. A portion of this section, lines 103 - 125, is presented below:

Mallars protecting the city

(262)	<i>urumaṇ nuvaavin perumutu kuravan</i>	103
	<i>avamil cuulccit tavaril toolan</i>	
	<i>perum punar gaṅgai peruvalan koṭukkum</i>	105
	<i>aṅga nannaat ṭaṇipeṛa irunta</i>	
	<i>teṅku nikar illa telirkiṭaiṅ kaṇintu</i>	
	<i>poṅku malar naruntaarp punaimuṭip porḱalal</i>	
	<i>vicca tararun teeva kumaararum</i>	
	<i>accaṅkolḷa aatukoṭi nuṭaṅkic</i>	110
	<i>cattik kuṭattoṭu tattural oompi</i>	
	<i>vilāṅkupu tuḷāṅkum venṛit taaki</i>	
	<i>aḷantuvaram paṛiyaa arumpaṭai aṭankum</i>	
	<i>vaayilum vanappu meeviviir ṛiruntu</i>	
	<i>matilaṇi teruvir raaki marroork</i>	115
	<i>ketiril pooka viyalpamai marapoṭu</i>	
	<i>kutiraiyuṅ kaḷirum koṭumcit teerum</i>	
	<i>aṭutiran maḷḷarum viṭuviru kaappa</i>	
	<i>neṭumuṭi manṇaruṅ manṇan neeraar</i>	
	<i>kaṭumuraṅ alitta kaaycina neṭuveel</i>	120
	<i>paṭumaṇi yaanaip paintaar veṅkuṭai</i>	
	<i>ukkira kulattuḷ aracarul aracan</i>	
	<i>virṛiral taanai vicaya varan ennum</i>	
	<i>narṛiran manṇan naaḷuṅ kaakkum</i>	
	<i>canpaip perunakar</i>	125

kiṭaṅku - channel dug around a fort to protect it. a moat
cakkikkutaṁ - a pot erected with a three headed spear. *venṛi* - win-

ning. *arumpaṭai* - strong army. *teruvirraaki* - having streets. *koṭumai* - a part of a chariot resembling lotus flower. *kaṭu muran* - strength. *paṭumaṇi* - bell. *narṛiral* - having all the good qualities of a king.

(262)	உருமண் ணுவாவின் பெருமுது குரவன்	
	அவமில் தூழ்ச்சித் தவறில் தோழன்	
	பெரும் புனற் கங்கை பெருவளங் கொடுக்கும்	105
	அங்க நன்னாட் டணிபெற இருந்த	
	தெங்குநிகர் இல்ல தெழிற்கிடங் கணிந்து	
	பொங்குமலர் நறுந்தார்ப் புனைமுடிப் பொற்கழல்	
	விச்சா தருந் தேவ குமாரரும்	
	அச்சங் கொள்ள ஆடுகொடி நடங்கிச்	110
	சத்திக் குடத்தொடு தத்துறல் ஓம்பி	
	விளங்குபு துளங்கும் வென்றித் தாகி	
	அளந்துவரம் பறியா அரும்படை அடங்கும்	
	வாயிலும் வனப்பு மேவிவீற் றிருந்து	
	மதிலணி தெருவிற் றாகி மற்றோர்க்	115
	கெதிரில் போக வியல்பமை மரபொடு	
	குதிரையுங் களிறுங் கொடுஞ்சித் தேரும்	
	அடுதிறன் மன்னரும் விடுவின்று காப்ப	
	நெடுமுடி மன்னருண் மன்னன் நேரார்	
	கடுமுரண் அழித்த காய்சின நெடுவேல்	120
	படுமணி யானைப் பைந்தார் வெண்குடை	
	உக்கிர குலத்துள் அரசுள் அரசன்	
	விற்றிரல் தானை விசயவரன் என்னும்	
	நற்றிறன் மன்னன் நாளுங் காக்கும்	
	சண்பைப் பெருநகர்.... ..	125

Meaning

The city of *Canpai* was ruled by a king, who was a friend of *Urumannuva's* (hermit) father. He was the best among the crowned kings. He had a big army consisting of spear - holding men and elephant mounted men, who could judge the strength of enemies. He was the best among the kings of *Ukkira* dynasty. He had big army of archers. River Ganges flew in that country and made it a fertile one. There was no city in any other country that could match *Canpai* in beauty. Its fort had a wide channel (a moat) dug around it. Flags flew very high in the space which frightened even celestial beings. The army of that city protected it carefully. The gate of its fort could accom-

modate big army of soldiers. The streets had very beautiful compound walls. The city was protected by four types of *Mallar* armies, namely, elephant, chariot, horse and warriors. The city of *Canpai* saw that its people lived happily. Such a city was ruled by the king *Vijayavaran*.

6.11.17 *Perunkatai - Makata - Kantam - 17 - Sun Setting*

In this part, the history of *Viridikan* and eight other kings who came to fight against *Tarucakan*, the king of *Makata* country, *Tarucakan's* activities, *Ayirapati's* statements of *Utayanan*, *Urumannuva's* activities, *Utayanan* fighting in the night and other incidents are narrated. A portion of this section is taken up for discussion below (lines 32 - 37).

Mallan, a successful king

(263) *mallanennum velpoor viṭalaiyumu* 32
taanai mannarai maanam vaattiya
uunivar neṭuvee luruvak kaḷarḱaar
poṅkumayir maan reert tirunakark kiṛaivan 35
ventirar ceykai veecaa liyumena
atarrakai mannar paṭaittokai kuuttic

viṭalai - king. *uunivar* - spilling flesh. *uruvakkalalai* - beautiful anklet.

(263) மல்லனென்னும் வெல்போர் விடலையும்
தாணை மன்னரை மானம் வாட்டிய
ஊனிவர் நெடுவே லுருவக் கழற்காற்
பொங்குமயிர் மான்றேர்த் திருநகர்க் கிறைவன் 35
வெந்திற் செய்கை வேசா வியுமென
அடற்றகை மன்னர் படைத்தொகை கூட்டிச்

Meaning

A king of *Mallar* dynasty, having name as *Mallar* and who won all the battles that he fought; and the king of *Vesali* who defeated many kings, who had a spear spilling with flesh in hand and beautiful

anklets in feet, and chariot that was driven by a horse having thick mane; and other kings described so far assembled there along with their armies.

Explanation

There were kings who had suffixed their names with the title *Mallar* with pride and they were addressed by their surname *Mallan*.

**6.11.18 *Perunkatai - Makata Kantam* - 17 - Sun setting -
Lines 225 - 236**

King *Mallan* and Personal security *Mallar*

(264) *porputai puravi poliya veeri* 225
narpaṭai naliyaa nanmai yōṭu polinta
caalikaik kavayaṅ koola maakap
pukka meyyinar puuntaar maarpir
cuuraalaan kaṭuntiral viricikan vaalkena
meelaan mallan paati kaatta
niilak kaccai niraikaalan maravarai
veelir caayttuṅ koola maanroor
aṭavi vaalkena vaartana ruraayt
ttatavarai maarpir ralaraac ceṅkool
milaiccan vaalkenat talaikkaap pirunta 235
tanta mallarait taputtuyi runtum.

porputai - beautiful armour. *nirai* - ornament. *meelaan* - king.
atavi - name of a king. *talaikkaappu* - personal security.

(264) பொற்புடைப் புரவு பொலிய வேறி 225
நற்படை நலியா நன்மை யொடு பொலிந்த
சாலிகைக் கவயங் கோல மாகப்
புக்க மெய்யினர் பூந்தார் மார்பிற்
சூறாளான் கடுந்திறல் விரிசிகன் வாழ்க்கென
மேலான் மல்லைன் பாடி காத்த 230
நீலக் கச்சை நிரைகழன் மறவரை
வேலிற் சாய்த்துங் கோல மான்றோர்
அடவி வாழ்க்கென வார்த்தன ருராஅய்த்
தடவரை மார்பிற் றளராச் செங்கோல்
மிலைச்சன் வாழ்க்கெனத் தலைக்காப் பிருந்த 235

தண்ட மன்னரைத் தபத்துயி ருண்டும்.

Meaning

The soldiers of courageous and strong king *Viricika* were riding on beautiful horses, wearing armours and garlands and were shouting "long live king *Viricika*". They attacked the army camp of the opponent king and his soldiers who were wearing blue cloths around their waist and anklets in their feet. They attacked the personal security, namely, *tanda Mallar* also and killed him.

6.11.19 Perunkatai - Makata Kantam - 21 Lines 20 - 22

Mallar's army

(265)	<i>uḷ poruḷ valikku murutic cuuḷcciyā</i>	20
	<i>mallaṛ raanai maṛapperunc ciṛṛattuc</i>	
	<i>colpori cerinta pal puka ḷamaiccanai</i>	22

uḷporuḷ - truth. *cuuḷcciyā* - Tarucakan. *mallaṛ raanai* - an army of *Mallars*. *mallaṛ* - *Pallar*.

(265)	உள் பொருள் வலிக்கு முறுதிச் சூழ்ச்சியன்	20
	மல்லற் றானை மறப்பெருஞ் சிற்றத்துச்	
	சொல்பொறி செறிந்த பல் புக ழமைச்சனை	22

Meaning

Learned and scholarly king by name *Tarucakan* invited a popular minister who could control his five senses, though the king had an army of *Mallars* and he himself was a valiant and furious person.

6.11.20 Perunkatai - Makata Kantam - 23 - Movement of army

Utayanan's position after his marriage with *Padmavathi*, *Tarucakan* sending his minister and army along with *Utayanan*, and *Utayanan* going to his city together with that army on the request of *Tarucakan* are described in this section. A portion of this section, lines 30 - 40, is described below.

Sixty thousand *Mallar* army

(266)	<i>irunuu raanaiyu miraayiraṇ kutiraiyum</i>	30
	<i>arunuur riraṭṭi yaṭan maṇit teerum</i>	
	<i>aruṇipatai naayira reripatai mallarum</i>	
	<i>tirumaṇic civikaiyum poruvinaip pataaikaiyum</i>	
	<i>ceṇkaar paṇṭiya nanru puuṇṭa</i>	
	<i>paimpo nuurtiyum pavalak kaṭṭilum</i>	35
	<i>paṭaaak koṭṭilum paṇṭipaṇ ṭaaramum</i>	
	<i>kaṭaak kaḷiyaanaik kaavalār kiyaṭinta</i>	
	<i>paṇaittoṭ cilacor patumaa naṅkaik</i>	
	<i>kamaikkup paṭṭa vanvakanpari yaalamum</i>	
	<i>annavai yellaa manilai nalki</i>	40

iraayiram - two thousand. *arunuur riraṭṭi* - one thousand two hundred. *poruvinaippaṭaakai* - a flag hoisted during battle. *paṇṭiyam* - ox. *paṭaaakkottil* - shed. *paṭaam* - cloth. *paṇṭi* - cart. *paṇṭaaram* - collection of many commodities. *pariyaalam* - companions. *mallaṛ* - *Pallar*.

(266)	இருநூ றானையு மிராயிரங் குதிரையும்	30
	அறுநூற் றிரட்டி யடன்மணித் தேரும்	
	அறுபதி னாயிர ரெரிபடை மன்னரும்	
	திருமணிச் சிவிகையும் பொருவினைப் படாகையும்	
	செங்காற் பாண்டிய நன்று பூண்ட	
	பைம்பொ னூர்தியும் பவழக் கட்டிலும்	35
	படாஅக் கொட்டிலும் பண்டிபண் டாரமும்	
	கடாஅக் களியானைக் காவலற் கியைந்த	
	பனைத்தோட் சிலசொற் பதுமா நங்கைக்	
	கமைக்குப் பட்ட வன்வகன்பரி யாளமும்	
	அன்னவை யெல்லா மந்நிலை நல்கி	40

Meaning

Two hundred elephants, two thousand horses, one thousand and two hundred chariots, sixty thousand armed *Mallar* warriors, gem studded palanquins, flags, oxen, golden vehicles, cot studded with coral, sheds, cart loads of many commodities and other things that were of interest to king *Utayanan* were given to him. Moreover, the

items that were of interest to *Padmavathi* and to her band of companions were also given to her.

Explanation

The army of *Taruckaan* consisted of warriors belonging to *Mallar* community.

6.11.21 *Perunkatai - Makata Kantam - 24*

In this section, *Tarucakan* bidding farewell to *Utayanan*, *Utayanan*'s activities, *Vayantakan* informing the arrival of his brothers, *Utayanan*'s response to it, the coming of army, brothers sharing their sorrow with *Utayanan*, *Utayanan* consulting ministers and other events are narrated. A portion of this section, lines 41 - 47, is presented below.

Soldiers who fought with *Mallars*

(267)	<i>mallaṛoṭu puṇarnta maanpir raakik</i>	41
	<i>kaḷḷarotu puṇarnta kaṭṭaran kurukip</i>	
	<i>poormeer koṇṭa pukarciyan puravalan</i>	
	<i>aarmeer poonkoo laṇcutaka vutaittenac</i>	
	<i>ceenai mannar citaiyuṭ teempa</i>	45
	<i>valippatu teri volittutan kulii i</i>	
	<i>viṭṭana nirunta kaalai yottiya</i>	47

kaḷḷar - thieves; the people of desert (*paalai*) region. *kaṭṭaran* - well guarded fort. *pukarciyan* - one who likes. *puravalan* - *Utayanan*. *ceenai mannar* - a petty king. *viṭṭanan* - allowed the army to stay.

(267)	மள்ள ரொடு புணர்ந்த மாண்பிற் றாகிக்	41
	கள்ள ரொடு புணர்ந்த கட்டரன் குறுகிப்	
	போர் மேற் கொண்ட புகற்சியன் புரவலன்	
	ஆர் மேர் போங்கொ லஞ்சுதக விடைத்தெனச்	
	சேனை மன்னர் சிதையுட் டேம்ப	45
	வலிப்பது தெரி வொலித்துடன் குழீஇ	
	விட்டன னிருந்த காலை யொட்டிய.	

Meaning

They reached the well-guarded fort that was sieged by the thieves who were as strong and valiant as the soldiers who left the place. The petty kings inside the fort were frightened by the king of *Vattava* country who was taking his army out to attack some one. They were not sure on whom he would wage a battle. Then that king settled in a place and explained the purpose of his mission amidst the shouting noise of his army.

CHAPTER SEVEN

SANGAM WORKS PORTRAYING THE
PEOPLE OF MALLAR COMMUNITY AS
CHIEFS, WARRIORS, KINGS AND GOD

In this chapter an attempt has been made to discuss the *sangam* poetic works that talk about the people of *mallar/mallar* community.

The *sangam* works that have been taken up for gleaning and analysis are *Purananuru*, *Akananuru*, *Patirruppattu*, *Perumpanarrup patai*, *Kuruntokai*, *Ainkurunuru*, *Paripadal*, *Takatur Yattirai*, *Perumporul Vilakkam*, *Palaiya Ramayanam* and *Purapporul Venpamalai*.

These works make a clear mention that the *Chera*, *Chola* and *Pandiya* kings and other petty kings and land lords (*veelir*) belonged to *Mallar/Mallar* community. Moreover, gods like *Vishnu* and *Murugan* also belonged to *Mallar/Mallar* community. The above works are taken up one by one for discussion below.

7.1 *Purananuru*

7.1.1 Introduction

It is a collection of four hundred poems that speak about the valour, generosity and other characteristic features of kings and other important persons.

The poems in this collection reveal the political and social history of ancient Tamil land apart from describing Tamil kings of *Mallar* dynasty, petty kings of *Mallar* dynasty, warriors of *Mallar* community, rituals of worship, battles fought and so on of ancient Tamil land.

Even though it is a fact that all the kings mentioned in this collection belonged to *Mallar/Mallar* (present day *Pallar*) community,

only those poems that specifically mention *Mallar/Mallar* and those poems that have been composed by the poets whose surname was *Mallanar* (thereby implying that they belonged to the *Mallar* community) alone have been gleaned from this collection and analyzed in the following passages.

7.1.2 Kings referred to as belonging to *Mallar* dynasty
(present day *Pallar*)

The following kings have been referred to as belonging to *Mallar* dynasty in the collection of poems in *Purananuru*. The numbers given are the serial number of poems in *Purananuru* collection.

1. Cholan Neytalankaanal Ilanchet cenni - Poem number 10
2. Pandiyan Talayalankaanattuc Ceruvenra Nedunceliyan - Poem number 77, 78 and 79
3. Maantaranc Ceral Irumporai - Poem numbers 77, 78 and 79
4. Cempiyan Cholar Irumporai - Poem numbers 77, 78 and 79
5. Titiyan - Poem numbers 77, 78 and 79
6. Elini - Poem numbers 77, 78 and 79
7. Irunkooveel - Poem numbers 77, 78 and 79
8. Erumaiyuran (Erumai veliyan) - Poem numbers 77, 78 and 79
9. Porunan - Poem numbers 77, 78 and 79
10. Cholan Poorvaik Koopperunar Killi - Poem number 80, 81 and 82
11. Aamuur Mallan Tittan - Poem number 80
12. Koopperuncholan Vadakkiruntaan - Poem number 219
13. Cirukudik Kilaan Pannan - Poem number 388
14. Pandiyan Valuti - Poem number 388
15. Taamaan Toonrik Koo - Poem number 399

These evidences prove beyond doubt that *Chera*, *Chola* and *Pandiya* kings and petty kings, their ancestors and predecessors all belonged to *Mallar* community. We have already seen that the present day *Pallars* are the *Mallars* of those days. It has to be borne in mind that the poems collected in *Purananuru* were composed before the community name *Mallar* got changed into *Pallar*. Hence, the community name *Pallar* has not been attested in any of the poems of *Purananuru*.

The present day people of *Pallar* community should realise the rich tradition of their lineage. Due to vested interests, the history of *Pallars* had either been misinterpreted or ignored.

The famous lines of *Purananuru* "if it is pride, people will sacrifice even their life and if it is fault, people will not accept even if the whole world is given" have been composed keeping in mind the qualities of *Pallar* community only.

7.1.3 *Purananuru* - Poem Number - 10 - Composed by *Uunpoti Pasunkudaiyaar* in praise of *Cholan Neytalankaanal Ilanceet Cenni*

King having the chest untouched by enemy *Mallars*

(268) *valipatu voorai val aritiyee*
pirar pali kuuruvoor moli teeralaiyee
nii mey kanṭa tiimai kaanin
oppa naati attaka orutti
vantu aṭi porunti muntai nirpin
taṇṭamum taṇiti nii paṇṭaiyin peritee
amiltu aṭṭu aanaak kamal_kuy aticil
varunarkku varaiyaa vacail vaalkkai
makaḷir malaittal allatu maḷlar
malaittal pookiya cilaittar maarpa
ceytu irankaa vinai ceṇ vilanṅkum pukal
neytalanṅkaanal neṭiyoo
eyta vantaanam yaam; eettukam palavee.

5

10

(268) வழிபடுவோரை வல் அறிதியே;
 பிறர் பழி கூறுவோர் மொழி தேறலையே
 நீ மெய் கண்ட தீமை காணின்
 ஒப்ப நாடி, அத் தக ஒறுத்தி;
 வந்து, அடி பொருந்தி, முந்தை நிற்பின்
 தண்டமும் தணிதி, நீ பண்டையின் பெரிதே
 அமிழ்து அட்டு ஆனாக் கமழ் குய் அடிசில்
 வருநர்க்கு வரையா வசையில் வாழ்க்கை
 மகளிர் மலைத்தல் அல்லது, மன்னர்
 மலைத்தல் போகிய, சிலைத்தார் மார்ப்!

5

10

செய்து இரங்கா வினை, சேண் விளங்கும் புகழ்,
 நெய்தலங்கானல் நெடியோய் -
 எய்த வந்தனம் யாம்; ஏத்துகம் பலவே!

In the battles of ancient days, kings would fight with the enemy king, commanders of army would fight with the commanders of enemy army, and the warriors of the infantry would fight with the warriors of the infantry of the enemy king. The enemy king fighting with the Chola king Neytalankaanal Ilanceet Cenni described in the above poem was a *Mallar* king. The poet says that the valour and courage of the Chola king was such that it would never permit any one of the enemy kings to embrace or touch his chest.

Meaning

Oh, popular *Mallar* Chola King Ilanceet Cenni, who won the town Neytalankaanal! You have the good nature of understanding the people who worship you! You will not listen to the words of those who find fault with others. You will not hesitate to punish those who do evils once they are proved to be evildoers. If that evil doer repents and begs for your pardon, you forgive him and love more than ever. You are graceful enough to serve tasty food as much as wanted by those who need it. You allow only your *Mallattiyars* (wives of *Mallar*) to touch and embrace your chest and no opponent *Mallar* king could dare touching your garland-wearing chest. You are capable of accomplishing any work without any shortcomings. Oh Chola king, your fame has spread far away and we praise and honour you very much.

7.1.4 Many poems describe about the Pandiya king Talaiyalankanattuc Ceru Venra Nedunceliyan and also narrate the battle fought at *Talaiyaalankanam*. Descriptions about the seven kings of *Mallar* dynasty who opposed him and the other battles fought by him are also found in these poems. A list of poems that talk about him is presented below:

Purananuru - poem numbers 17, 18, 19, 23, 24, 25, 26
 76, 77, 78, 79, 371 and 372

- Akananuru* - Poem numbers 36, 47, 57, 106, 116, 137, 149, 162, 175, 209, 296 and 335
Kuruntokai - Poem number 393
Narrinai - Poem numbers 39, 298, 340 and 387
Cilappatikaram - Poem numbers 14, 22, 23, 25 and 27
Manimekalai - Poem number 13
Cirupanaarruppatai - line number 51-67

Three poems of *Purananuru* mention that Vampa Maḷḷar opposed the Pandiya king Talaiyalankanattu Ceruvenra Nedunceliyan. Those three poems are number 77, 78 and 79 in *Purananuru* collection, composed by Itaikkunruur Kilar. His father was Pandiyan Palyaakasaalai Mutukutumip Peruvaluti and wife was Kooperundevi. His enemies were Maantaramceera Irumporai, Cempiyan, Irukooveel, Erumaiyuran, Elini, Totiyan, Porunan and Evvi.

The words Kilavan, Kilatti, Kilaar and Kilaan refer to the people of Marutam (agriculture plains) region namely, *Maḷḷar* who were noble and had leadership qualities. The poet Itaikkunruur Kilaar belongs to *Maḷḷar* community.

***Purananuru* - Poem number 77 - Poet Itaikkunruur Kilaar Vampa Maḷḷar, who opposed, was neither praised nor hated**

- (269) *kiṇkiṇi kalainta kaal on kaḷal toṭṭu*
kuṭumi kaḷainta nutal veempin oṇṭalir
neṭunkoṭi ulinaip pavaroṭu milaintu
kurun toṭi kalitta kaic caapam parri
neṭun teerk kotunci poliya ninroon 5
yaar kol ? vaalka avan kaṇṇi! taarpuunṭu
taalai kaḷaintanrum ilanee paal vittu
ayiniyum inru ayinrananee vayinvayin
uṭanru meel vanta vampa maḷḷarai
viyantānrum ilintānrum ilanee! avarai 10
aḷuntap parri akal visumpu aarppu eḷa
kaviḷntu nilam ceera attatai
makiḷntānrum malintānrum ataninum ilanee.

nutal - fore head. *pavar* - creeper.

- (269) கிண்கிணி களைந்த கால் ஒண் கழல் தொட்டு,
 குடுமி களைந்த நுதல் வேம்பின் ஒண் தளிர்
 நெடுங் கொடி உழிஞைப் பவரொடு மிலைந்து,
 குறுந் தொடி கழித்த கைச் சாபம் பற்றி,
 நெடுந் தேர்க் கொடுஞ்சி பொலிய நின்றோன் 5
 யார் கொல் ? வாழ்க, அவன் கண்ணி! தார் பூண்டு,
 தாலை களைந்தன்றும் இலனே; பால் விட்டு
 அயினியும் இன்று அயின்றனனே; வயின்வயின்
 உடன்று மேல் வந்த வம்ப மள்ளரை
 வியந்தன்றும், இழிந்தன்றும், இலனே! அவரை 10
 அழுந்தப் பற்றி, அகல் விசம்பு ஆர்ப்பு எழ,
 கவிழ்ந்து நிலம் சேர அட்டதை
 மகிழ்ந்தன்றும், மலிந்தன்றும், அதனினும் இலனே.

The phrase *vampa maḷḷar* occurring in this poem refers to the people of *Maḷḷar* community similar to the phrases *vampa mooriyar* occurring in poem number 251 of *Akananuru* and *vampa vatukar* occurring in poem number 375 of *Akananuru*.

Pinkala Nigandu defines the word *vampalar* as alien, stranger (sutra number 856 and 857). *Tolkappiyam* uses the phrase *vampa putumai*. The words alien and stranger refer to persons from some other country.

The phrase *vampa maḷḷar* used in poem numbers 78 and 79 referred to seven kings of *Maḷḷar* dynasty as per the description given in poem number 77 of *Purananuru* which mentions that seven *Maḷḷar* kings opposed Talaiyalankanattu Neduceliyan. A section of poem number 76, lines 9-13, is presented below.

- naadu kelu tiruvin pasumpuun celīyan* 9
piitum cemmaalum ariyaar kuuṭi
porutum enru tantalai vanta
punai kaḷal eḷuvar nal valam aṭaṅka
orutaan aakip porutu kalattu aṭalee 13
 நாடு கெழு திருவின் பசும்பூண் செழியன் 9
 பீடும் செம்மலும் அறியார் கூடி
 பொருதும் என்று தன்தலை வந்த

புனை கழல் எழுவர் நல் வலம் அடங்க
ஒருதான் ஆகிப் பொருது களத்து அடலே. 13

A paraphrase of the above portion is presented below: King Nedunceliyan was a wealthy king. Not knowing his valour and capacity, seven kings opposed him and fought with him. But he vowed to win them by killing them in the battle.

Poem number 36 of *Akananuru* composed by Madurai Nakkirar lists the names of seven *Mallar* kings who fought with *Pandiyan* king Nedunceliyan. A portion of that poem, lines 13-22 is presented below:

koy cuval puravik koṭit teer celiyan
aalanakaanattu akan talai civappa
ceeran cempiyan, cinam kelu titiyan 15
poorval yaanaip polam puuṇ elini
naar arinaravin erumaiyuuran
teem kamaḷ akalattup pularnta caantin
irunkoo veṇmaan iyal teerp porunan enru
eluvar nal valam aṭanka oru pakam 20
murai coṭu veṇkuṭai akap paṭuttu urai cela
konru kaḷam veṭṭa naanrai

கொய் சுவல் புரவிக் கொடித் தேர் செழியன்
ஆலங்கானத்து அகன் தலை சிவப்ப
சேரன், செம்பியன், சினம் கெழு திதியன் 15
போர் வல் யானைப் பொலம் பூண் எழினி
நார் அறி நறவின் எருமையூரன்
தேம் கமழ் அகலத்துப் புலர்ந்த சாந்தின்
இருங்கோ வேண்மான், இயல் தேர்ப் பொருநன் என்று
எழுவர் நல் வலம் அடங்க ஒரு பகம் 20
முறை சொடு வெண்குடை அகப் படுத்து உரை செல
கொன்று களம் வேட்ட ஞான்றை.

A paraphrase of the above portion of the poem is presented below:

The kings of *Mallar* dynasty who opposed and fought with the *Pandiya* king Nedunceliyan are seven in number. Among them two are kings. They are 1. Maantaramceeral Irumporai, 2. Cempiyan

(Cholan Kulamurrattunciya Killi Valavan), and the remaining five are petty kings. They are 3. Titiyan, 4. Elini, (son of Atiyamaan Netunmaananci) 5. Irunkooveel, 6. Erumaiyuuran (Erumai Veliyan) and 7. Porunan. All of them were the predecessors of the present day Devendra Kula Vellala (Paḷlar) community. Irunkooveel was known as Pulikatimaal meaning "a *Mallar* who killed tiger" also. In a literary piece called Takadur Yaattirai, the king of Takadur has been addressed as *teiva mallan makanee* meaning "oh *Malla*, the son of god" and Takadur has been referred to as *mallan muutuur* meaning "the old city of *Mallan*". It has to be noted here that the Chera kings have been referred to as belonging to *Mallar* kings dynasty in yet another literary work namely Patirrupattu.

Meaning of poem number 77

Who is that sturdy person, wearing anklets in feet instead of bracelet studded with bells, putting on neem flowers and clusters of *uliṇai* flower on head and riding a big chariot with a bow in hand that wore no bangles ? Long live his *Kaṇṇi*. He is wearing lotus and has not removed the *taali* of five armies. He took food instead of milk today. He has not respected or honoured the two mischievous *Mallar* kings and five petty kings who fought with him one after another; nor did he disrespect or dishonour them. He has not derived any pleasure for throwing all his enemies into space and causing them to fall on the ground nor has he boasted for having made such a great achievement.

7.1.5 Purananuru - poem number - 78 - composed by Itaikkunruur Kilaar in praise of Pandiyan Talaiyalan - Kanattu Ceruvenra Nedunceliyan

Mischievous Mallars who mocked

(270) *vaṇaṅku ṭoṭaip polinta vali kelu noon taal*
anaṅku arunkaṭun tiral ennai munraṅku nimirntu
alaic ceri uluvai iraikku vantenna
malaippu arum akalam matiyaar cilaittu eluntu

vilumiyam periyam yaamee nammin 5
 porunanum ilaiyan koṇṭiyum peritu ena
 eḷḷi vanta vampa maḷḷar
 pullen kannar purattil peyara
 iḷṭu avar aṭutalum ollaan aaṇṭu avar
 maan ilai makalir naaninar kaliya 10
 tantai tam uur aankan
 teṇṇinai karāṅkac cenru aaṇṭu aṭṭanane

enai - my leader. muṇaṅku nimirtal - straightening the bend.

(270) வணங்கு தொடைப் பொலிந்த வலி கெழு நோன் தாள்,
 அணங்கு அருங்கடுந் திறல் என்னை முணங்கு நிமிர்ந்து,
 அளைச் செறி உழுவை அரைக்கு வந்தென்ன
 மலைப்பு அரும் அகலம் மதியார், சிலைத்து எழுந்து,
 விழுமியம், பெரியம், யாமே; நம்மின் 5
 பொருநனும் இளையன்; கொண்டியும் பெரிது என,
 எள்ளி வந்த வம்ப மன்னர்
 புல்லென் கண்ணர்; புறத்தில் பெயர,
 ஈண்டு அவர் அடுதலும் ஒல்லான், ஆண்டு அவர்
 மான் இழை மகளிர் நாணினர் கழிய,
 தந்தை தம் ஊர் ஆங்கண்,
 தெண்கிணை கறங்கச் சென்று, ஆண்டு அட்டனனே. 10

Meaning

Our king, courageous and valiant as he is, has sturdy and fast moving legs. Like a fish which catches its prey moving with lightning speed, he also chases his enemies of *Maḷḷar* community. The enemy *Maḷḷar* kings who dare to oppose him claim themselves to be strong and valiant and think the king Cheliyan is a small boy having a lot of wealth that could be looted during battle. Cheliyan, however, did not kill them in the battle field itself. Rather he allowed them to run back to their places and subdued them in front of their wives so that their pride and honour are slaughtered once for all. Thus Cheliyan beat the drums of winning the battle against his enemies.

7.1.6 Purananuru - Poem number - 79 - Poem composed by Itaikunruur Kilaar in praise of Pandiyan Talaiyalankanattuc Ceruvenra Nedunceliyan

Mallars who opposed were plenty

(271) muutuur vaayil paṇik kayam maṇṇi
 maṇṇa veempin oṇ kulai malaintu
 teṇ kiṇai munnark kalirrin iyali
 ven poorc celiyanum vantanan etirnta
 vampa maḷḷaroo palaree 5
 eṇcuvar kolloo pakal tavac cirite.

The above poem describes the departure of Pandiya king Nedunceliyan to the battle.

(271) மூதூர் வாயில் பணிக் கயம் மண்ணி,
 மன்ற வேம்பின் ஒண் குழை மலைந்து,
 தெண் கிணை முன்னர்க் களிற்றின் இயலி,
 வெம் போர்ச் செழியனும் வந்தனன்; எதிர்ந்த
 வம்ப மன்னரோ பலரே, 5
 எஞ்சுவர் கொல்லோ, பகல் தவச் சிறிதே?

Meaning

Pandiyan Nedunceliyan took bath in the cool water of a pond located near the gateway to the great old city and wore the neem flowers from the neem tree that was grown near the court where people of the city assemble and exchange their views. Pandiyan started to the battle field amidst the beating of battle drum like a majestic elephant. Though the *Maḷḷar* kings who opposed Pandiyan were plenty in number they could not think of winning him.

7.1.7 Purananuru - Poem number 80 - poem composed by Chattantaiyar on Cholan Poorvaik Koop Perunarkilli

Aamuur Maḷḷan was the king of Mukkaaval country and he belonged to the *Maḷḷar* dynasty. His father was Tittan. This poem describes the killing of Aamuur Maḷḷan by Chola king Poorvaik Koopperunarkilli in battle.

Position of Mallan entering into the battle field

- (272) *in kutun kaḷḷin aamuur aankan
maintuṭai mallan mata vali murukki
oru kaal maarpu otuṅkinṛee oru kaal
varu taar taanḱippin otuṅkinṛee
nalkinum nalkaan aayinum vel poorp 5
poral arun tittan kaanḱatil amma
pasittup paṇai muyalum yaanai poola
irutalai ociya erri
kalam puku mallar kaṭantu aṭu nilaiyee.*

aankan - at that place. *otuṅkinṛa* - they moved away. *nalkal* - enjoying. *tittan* - Name of a Cholan of Uraiyyur.

- (272) இன் கடுங் கள்ளின் ஆமூர் ஆங்கண்,
மைந்துடை மல்லன் மத வலி முருக்கி,
ஒரு கால் மார்பு ஒதுங்கின்றே; ஒரு கால்
வரு தார் தாங்கிப்பின் ஒதுங்கின்றே
நல்கினும் நல்கான் ஆயினும் வெல் போர்ப் 5
பொரல் அருந் தித்தன் காண்கதில் அம்ம
பசித்துப் பணை முயலும் யானை போல,
இரு தலை ஓசிய எற்றி,
களம் புகு மல்லற் கடந்து அடு நிலையே.

Meaning

Aamuur Mallan Tittan, of Mallar dynasty, was the king of Aamuur, a place known for tasty and stimulating toddy. In order to exhibit his exuberant strength, he sent his son Mallan to fight against Chola king Koopperunarkilli. Killi, however, set aside all the weapons shot at him with one of his legs and rested his another leg on the chest of Tittan's son Mallan and killed him by beheading him and cutting all his limbs.

**7.1.8 Purananuru - Poem number - 81 - Poem composed by
Poet Cattantaiyar on Cholan Poorvaik Koopperunarkilli**

The poet narrates the strength of armed forces of Mallan Chola king Koopperunarkilli.

**Position of those attacked by Mallan Koopperunarkilli, the
possessor of royal umbrella**

- (273) *aarppu eḷu katalinum peritu avan kaliree
kaarp peyal urumin muḷankal aanaavee
yaarkol aliyartaamee -aar naarc
ceriyat toṭutta kaṇṇik
kavikai mallan kaipaṭṭooree.*

kavikai - white royal umbrella. *aarnaar* - a garland made up of *aatti* flowers.

- (273) ஆர்ப்பு எழு கடலினும் பெரிது; அவன் களிநே
கார்ப் பெயல் உருமின் முழங்கல் ஆனாவே;
யார்கொல் அளியர்தாமே-ஆர் நார்ச்
செறியத் தொடுத்த கண்ணிக்
கவிகை மள்ளன் கைப்பட்டோரே ?

Meaning

The roaring noise produced by the Mallar soldiers of Mallan king Koopperunarkilli's army was louder than the noise produced by seven seas put together. The trumpeting noise of the elephants in his army was louder than the noise of thunders of winter season. Who could survive the attack of sword of the Mallan Perunar Killi, the wearer of *atti* garland and possessor of white royal umbrella ?

**7.1.9 Purananuru - Poem number - 84 - Poem composed by
poetess Nakkannaiyaar, daughter of Perunkooli Naicken
to honour the victory of Koopperunarkilli, the possessor
of white royal umbrella**

Challenging Mallar

- (274) *ennai purkai untum perun tooḷannee
yaamee puram ciṛai iruntum pon annamnee
poor etirtu ennai poorkkaḷam pukinee
kallen peeruur viḷavuṭai aankan
eemurruk kaḷinta mallarkku 5
umaṇar veruum turaiyannannee.*

puramcirai - prison yard. *viḷavu* - festival.

- (274) என்னை, புற்கை உண்டும் பெருந் தோளன்னே
யாமே, புறஞ் சிறை இருந்தும் பொன் அன்னம்மே;
போர் எதிர்த்து என்னை போர்க் களம் புகினே,
கல்லென் பேரூர் விழுவடை ஆங்கண்,
ஏழுற்றுக் கழிந்த மன்னர்க்கு 5
உமணர் வெருஉம் துறையன்னன்னே.

Meaning

The shoulders of our *Killi* are strong and capable of frightening enemies though he eats only simple food. Even though I am in the prison yard, since I had seen his ferocious and horrible attack on the enemies in the battle field several times, I became pale over the battle. He boasts about the strength of his sturdy shoulders and challenges his enemies to face him. *Mallan Killi* is jubilant over his victory in the wealthy city of Perur during a festival season. He terrifies his enemies like rain which terrifies salt trade.

7.1.10 *Purananuru* - Poem number - 89 - Poem composed by *Avvai* on *Atiyaman Neduman Anchi*

***Mallar* not frightened by fiercely shot spear**

- (275) *iḷai aṇip polinta eentu koottu alkul*
maṭavaral uṇkaṇ vaalṇutal virali
porunarum ulaṛo num akan talai naattu ? ena
vinaval aanaap porupatai ventee
eerī kool aṇcaa aravin anna 5
ciru val mallarum ulaṛee ataa anru
potuvil tuṇkum visiyaru taṇṇumai
vali poru teṇ kaṇ keetpin
atu poor ennum ennaiyum ulaṇee.

naatu - king Atiyaman's country. *valiyoru tenkan* - the noise produced by a gust of wind.

- (275) இழை அணிப் பொலிந்த ஏந்து கோட்டு அல்குல்
மடவரல், உண்கண், வாள்நுதல் விறலி!
பொருநரும் உளரோ, நும் அகன் தலை நாட்டு ? என

வினவல் ஆனாப் பொருபடை வேந்தே!
எறி கோல் அஞ்சா அரவின் அன்ன 5
சிறு வல் மன்னரும் உளரே, அதா அன்று,
பொதுவில் தூங்கும் விசியுறு தண்ணுமை
வளி பொரு தெண் கண் கேட்டின்,
அஞ் போர் என்னும் என்னையும் உளனே.

King Atiyaman Anci belonged to *Mallar* dynasty (for further details refer to Takatur Yattirai). His generals, and warriors in the army also belonged to *Mallar* community. They are not frightened of any thing. His son was *Pokuttelini* and opponents were Talaiyalankaanattuc Ceruvenra Nadunceliyan, Perumceral Irumporai, Anni Millili and Kaari while Aay Eyinan was his ally. A number of poems are found on him in such *sangam* collections as *Akananuru*, *Purananuru*, *Patirruppattu*, *Cirupanarruppataai* - *Narrinai* and *Kuruntokai*.

Meaning

When the opponents of Atiyaman mocked and criticised him, poetess *Avvaiyar* responded to their mockery in the following way: Oh, the lady singer, wearing dress studded with jewels and having beautiful forehead and collyrium decorated eyes! The king challenged me (*Avvaiyar*) whether there was any one in my country who could fight with him and win the battle. Oh king, the possessor of strong army, we have warriors of *Mallar* community in our country who are as strong and courageous as snake and are not afraid of even the fast moving fierce spears. Moreover, our king is so enthusiastic about battles that he often mistakes the hissing noise produced by a gust of wind to be the beating noise of battle drums and prepares himself to go to the battle field. Having seen and heard all these things, you dare asking me this question!

7.1.11 Purananuru - Poem number - 219 - Poem composed by Karuvuur Peruncaatukattup Pudanatanar on Kopperuncholan Vadakkiruntaan

Mallan Kopperuncholan torturing himself by fasting

(276) *ul aarruk kavalip pulli niilal
muluuu valluuram unakkum malḷa
pulavuti maatoo niyee
palaraal attai nin kurī iruntoree.*

(276) உள் ஆற்றுக் கவலைப் புள்ளி நீழல்,
முழு உவள்ளூரம் உனக்கும் மன்ன!
புலவதி மாதோ நீயே
பலரால் அத்தை, நின் குறி இருந்தோரே.

In those days it was customary for the kings to sit facing north and to fast till death if they lose the battle or if there was any blemish to their name and fame. This practice is termed as *vadakkiruttal* (sitting facing north). When the *Mallar* king Kooperun Cholan observed this practice, poet Pootanaatanaar composed this poem.

Meaning

Oh *Malḷa*, the king of *Mallar* dynasty, you are torturing yourself by sitting towards north and fasting. Your mind is filled with sorrow. In order to cure your mental agony, you are sitting under the shadow of a tree. Many persons accompany you during your fast. It is highly unfortunate that I could not join you in your fast along with your companions, as I came a bit late. I feel much sorry for it.

7.1.12 Purananuru - Poem number 251 - composed by poet Marpittiyar

Mallar drying his hair after bathing in water falls

(277) *ovattu anna iṭanūṭai varaippil
paavai anna kurun toṭi makalir
ilai nilai nekiltta malḷar kaṇṭikum
kalaiḱ kaṇṇeṭu varai aruvi aati*

*kaana yaanai tanta virakin
katun teral cen tii veetṭu
puram taal puri caṭai pularttuvoonee.*

(277) ஓவத்து அன்ன இடனுடை வரைப்பில்,
பாவை அன்ன குறுந் தொடி மகளிர்
இழை நிலை நெகிழ்த்த மன்னற் கண்டிகும்
கழைக் கண்ணெடு வரை அருவி ஆடி,
கான யானை தந்த விறகின்
கடுந் தெறல் செந் தீ வேட்டு,
புறம் தாழ் புரி சடை புலர்த்துவோனே!

5

Meaning

We saw the king of mallar dynasty who caused the bangles worn by the women living in beautiful and glittering houses to fall down. He, after bathing in a waterfalls that originated from a high hilly region rich in bamboo bushes, was drying his lock of hairs in the fire lit on dry woods that were brought by the wild elephants.

7.1.13 Purananuru - Poem number - 254 - Composed by Kayamanar

It is not clear on which king of *Mallar* dynasty this poem has been composed. What ever the name of the king be, he belonged to *Mallar* dynasty. He was good at battles and martial arts, as mentioned in the poem.

Position of Mallan's mother who fell down in the battle field

(278) *ilaiyarum mutiyarum veeru pulam paṭara
eṭuppa elaaay maarpam maṇ pulla
iṭaitc curattu irutta malḷa! vilartta
valai il varuṇ kai occi kiḷaiyul
innan aayinan ilaiyoon enru
nin urai cellum aayin marru
mun uurp paluniya kooli aalattu
pul aar yaṇarttarre en makan
valanum cemalum emakku ena naalum
aanaatu pukaḷum annai
yaanku aakuvalḱ aliyaḱ taanee!*

5

10

(278) இளையரும் முதியரும் வேறு புலம் படர,
எடுப்ப எழாஅம், மார்பம் மண் புல்ல,
இடைச் சுரத்து இறுத்த மன்ன விளர்த்த
வளை இல் வறுங் கை ஓச்சி, கிளையுள்
இன்னன் ஆயினன், இளையோன், என்று 5
நின் உரை செல்லும் ஆயின் மற்று
முன் ஊர்ப் பழுனிய கோளி ஆலத்து
புள் ஆர் யாணர்த்தற்றே என் மகன்
வளனும் செம்மலும் எமக்கு என நாளும் 10
ஆனாது புகழும் அன்னை
யாங்கு ஆகுவன்கொல் ? அளியள் தானே!

Meaning

Oh, *Mallan*, you have fallen down in the battle field and your body is so stiff that it could not be lifted easily. Since you have fallen down, all your people, both young and old, are forced to move to some other country, If I stretch my bangle-less arms and announce our kin that my lover, a youth of *Mallar* dynasty had been killed in battle, many persons would assemble here, like birds flocking at a banyan tree. What would be the position of his mother who always boasts about her son's valour, wealth and fame ? Her position would be pitiable.

7.1.14 *Purananuru* - Poem number - 388 - Poem composed by poet *Mallanaar* son of *Alakkar Gnaalaar* on *Cirukutik Kilaan*.

The word *Kilaan* (lord) refers to the chieftain of the people of *Mallar* community, the people of *marutam* (plains) region. Pannan was a petty king of *Mallar* dynasty and a descendent of Pandiya king Valuti of Madurai. This poem has been composed by a poet of *Mallar* community, namely, *Mallanaar* son of Madurai Alakkar Gnaalaar in praise of his patron Pannan.

Pannan, the patron of my great heredity

(279) *velli ten pulattu uraiya vilai vayal*
pallam vaatiya payan il kaalai

irum paraik kinai makan cenravan perum peyar
..... porunti
tan nilai ariyunanaaka annilai 5
itukkan iriyal pooka utaiya
kotuttoon entai kotai meen tonral
..... naamarup paaka
vellum vaal molip pullutai vi.....
peyarkkum panṇar keettiitoo makakirena 10
vinaip pakatu eerra meeli kinait totaa
naaltoorum paateen aayin aanaa
mani kilar munril tennavan marukan
pini murasu irankum piitu kelu taanai
annal yaanai valuti 15
kanmaariliyar enperun kilai puravee.

kinaimakan - a person who plays *kinai*, a drum. *perum peyar* - great fame. *tannilai* - his position. *iriyal pooka* - to spoil. *utaiya* - one's possessions. *panṇan* - Cirukudi Kilaan Pannan, on whom the poem is composed. *vinaippakatu* - ox used in agriculture. *eerram* - a device for pulling water from well. *mani* - a bell hung in front of king's palace, by ringing which the attention of the king could be drawn. *pinital* - tying. *puravee* - Oh, patron, the king. *kanmaariliyar* - let me go without your grace.

(279) வெள்ளி தென் புலத்து உறைய, விளை வயல்
பள்ளம், வாடிய பயன் இல் காலை,
இரும் பறைக் கிணைமகன் சென்றவன், பெரும் பெயர்
..... பொருந்தி
தன் நிலை அறியுநனாக, அந்நிலை 5
இடுக்கண் இரியல் போக உடைய
கொடுத்தோன் ஏந்தை கொடை மேந் தோன்றல்
..... னாமருப் பாக
வெல்லும் வாழ்மொழிப் புல்லுடை வி.....
பெயர்க்கும் பண்ணற் கேட்டிரோ, மக்கிரென 10
வினைப் பகடு ஏற்ற மேழி கிணைத் தொடா
நாள்தோறும் பாடேன் ஆயின், ஆனா
மணி கிளர் முன்றில் தென்னவன் மருகன்,
பிணி முரசு இரங்கும் பீடு கெழு தானை
அண்ணல் யானை வழுதி
கண்மாறிலியர், என் பெருங் கிணைப் புரவே! 15

Mallanar, the poet of this poem addresses the king *Pannan* using the word *entai* which means 'predecessor' or 'forefather'. The phrase *en perunkilaip puravee* means the patron of my great heredity, the king! The phrase *kaṇ maariliyar* means let me go without getting your grace.

Meaning

Porunan, the player of *tataari*, a musical instrument, went to popular and graceful Cirukudi Kilaan Pannan, a petty king of *Mallar* dynasty, during a period when all the fields and ponds were drying without water and when the star Venus was at northern side, and conveyed his poverty. Immediately he, the chief of *Mallar* community and an elite king with generous nature, bestowed his wealth and satisfied his hunger. You please listen to my appreciation of king Pannan who bestows agricultural wet lands to erudite and learned poets. If I do not sing songs playing *yaal* and beating drum daily in praise of oxen and water pulling devices of king Pannan of *Mallar* dynasty, let me go without getting the grace of Pannan, the successor of Pandiyan king Valuti; who owns a court where there is a bell (that could be rung to call king's attention) and where drums are beaten.

Other poems on *Pannan* are found in the following works:

Akananuru - poem numbers 54 and 177

Purananuru - poem numbers 70, 173 and 388 His friend was
Kulamurrattut tunciya Killivalavan.

7.1.15 *Purananuru* - Poem number - 399 - Poem composed by poet *Aiyuur Mudavannar* on *Taamaan* *Tonric covai*

Mallan, the best among the Mallars

(280) *aṭumakaḷ mukanta aḷavaa venṇel*
toṭi maṇ ulakkaip paruuuk kurru arici
kaaṭi vel uḷaik koḷi i niilal
oṇku cinai maavin tiim kani naṛum puli

moottu iru varaaal koottu miin koḷun kurai 5
ceruvin vallai ciru koṭip paakal
paatiri uul mukai avil yituttanna
mey kaḷaintu inanotu virai i
muulppap peyta mulu avilp pulukkal
alikalin paṭunar kaḷi ata vaikin 10
paḷancooru ayilum mulaṅku niiip paṭappaik
kaavirik kilavan maayaa nal isaik
killivalavan ulli avar paṭartum
celleen celleen pirar mukam nookkeen
netuṇ kaḷait tuuṇṭil viṭu miin noṭuttu 15
kiṇaimakaḷ aṭṭa paaval pulikkuul
polutu maruttu unnum untiyeen alivu kontu
oru cirai irunteen, ennee! iniyee,
aravar aravan maravar maravan
mallaṛ mallaṇ tolloor marukan 20
isaiyin koṇṭaan nakai amutu uṅka ena
miip paṭarntu irantu van kool maṇṇi
val parintu kiṭanta *maṇakka*
vicippuruttu amainta putuk kaalp poorvai
alakin maalai aarppa vaṭṭittu 25
kaṭiyum uṇavu ennak kaṭavutkum toṭeen
kaṭuṇ er allarku acaavaa noon cuvar
pakateṇ attai yaan veenti vantatu ena
onru yaan peṭṭaa aḷavai anre
aanru viṭṭanan attai visumpin 30
miin puuttanna uruvap pal nirai
uurtiyootu nalkiy veenti onee niir koḷa
iḷumena iḷitarum aruvi
vaan tooy uyar cimait toonrik koovee.

toṭi - metal border. *koottu miin* - shark. *kurai* - reduced meat.
muulppa - in such a way as to close. *noṭuttu* - having sold. *paaval* - bitter gourd. *polutu maruttuṇṇal* - eating food not at the appropriate time but at the time when it is available. *aḷavaa* - untired. *onru yaan peṭṭa aḷavai* - even before I asked for one. *nirai* - flock of cows.

(280) அடு மகள் முகந்த அளவா வெண்ணெல்

தொடி மான் உலக்கைப் பருஉக் குற்று அரிசி
காடி வெள் உலைக் கொளீஇ நீழல்
ஒங்கு சினை மாவின் தீம் கனி நறும் புளி,
மோட்டு இரு வராஅல் கோட்டு மீன் கொழுங் குறை 5
செறுவின் வள்ளை, சிறு கொடிப் பாகல்,
பாதிரி ஊழ் முகை அவிழ் விடுத்தன்ன
மெய் களைந்து, இன்னொடு விரைஇ.....
முழப்பப் பெய்த முழு அவிழ்ப் புழுக்கல்
அழிகளின் படுநர் களி அட வைகின் 10
பழஞ்சோறு அயிலும் முழங்கு நீர்ப் படப்பைக்
காவிரிக் கிழவன், மாயா நல் இசைக்
கின்னிவனவன் உள்ளி, அவர் தம் படர்தும்
செல்லேன் செல்லேன், பிறர் முகம் நோக்கேன்
நெடுங் கழைத் தூண்டில் விடு மீன் நொடுத்து 15
கிணைமகள் அட்ட பாவல் புளிக்கூழ்
பொழுது மறுத்து உண்ணும் உண்டியேன், அழிவு கொண்டு
ஒரு சிறை இருந்தேன் என்னே! இனியே
அறவர் அறவன், மறவர் மறவன்
மள்ளர் மள்ளன், தொர்லோர் மருகன், 20
இசையின் கொண்டான், நகை அமுது உண்க என
மீப் படர்ந்து இறந்து வன் கோல் மண்ணி
வள் பரிந்து கிடந்த..... மணக்க
விசிப்புறுத்து அமைந்த புதுக் காழ்ப் போர்வை
அலகின் மாலை ஆர்ப்ப வட்டித்து 25
கடியும் உணவு என்னக் கடவுட்கும் தொடேன்
கடுந் தேர் அள்ளற்கு அசாவா நோன் சுவற்
பகடே அத்தை யான் வேண்டி வந்தது என
ஒன்று யான் பெட்டாஅளவை அன்றே
ஆன்று விட்டனன் அத்தை விசம்பின் 30
மீன் பூத்தன்ன உருவப் பல் நிரை
ஊர்தியொடு நல்கியோனே நீர் கொள
இழுமென இழிதரும் அருவி
வான் தோய் உயர் சிமைத் தோன்றிக் கோவே.

The phrase Kaavirik Kilavan, occurring in this poem, as has been explained earlier, refers to the chief of people of *Mallar* community settled at *marutam* (plains) region. The Chola king, having the title Kavirik Kilavan (chief of the place where the river Cauvery flows), was Killi Valavan who belonged to *Mallar* dynasty.

The word *aravar* refers to those who are virtuous and do virtu-

ous deeds and its antonym *maravar* refers to those who do evil deeds. The phrases *aravar aravan* and *maravar maravan* mean virtuous to those who are virtuous and treacherous to those who do evils, respectively. The phrase *mallar mallan* means the best *Mallar* king among the *Mallars*. The phrase *tolloor marukan* means the successor of Pandiya kings. From this, it becomes evident from the narrations of the poet, that Pandiya kings were of *Mallar* dynasty only.

Meaning

The agriculturalists (*Mallars*) were relaxing after eating meals by pouring sauce prepared of fish caught from the paddy fields, and the sauce prepared with greens, tamarind, pepper, bitter guards and other items, over the cooked rice prepared with rice pounded from select paddy with a pestle that had a metal frame.

We approached Killivalavan, a king of *Mallar* dynasty and the ruler of Cauvery region who possessed old rice, and fertile agricultural fields. I never approached any one seeking any help. I never met any one anticipating any alms. I was of the habit of eating food cooked with items that were bought by selling fish. I mixed rice with tamarind juice and ate at improper times. King Taaman Toonrikko, a successor of Pandiya kings and a king of *Mallar* dynasty, was virtuous to those who were virtuous, treacherous to those who were treacherous and was the best among the kings of *Mallar* dynasty. Those who knew him told me that I would get as much wealth as I want from him, since he loved me.

Thinking of your great deeds, I set right the anklet and the drum. Playing the drum, I offered prayers and served food. But I did not eat the food served there. Even before I asked for strong oxen that could pull carts even if the carts are caught in mud, he bestowed me with herds of cows, and oxen together with carts. He was the ruler of Toonri hills where there were plenty of waterfalls.

7.2 Akananuru

This collection of poetic works has four hundred poems speaking about the romance of Sangam people. This collection is one of the works included in *ettuttokai* (eight anthologies). This collection has been divided into three sections, namely, 1. *Kalirriyanai nirai* (poem 1-120), 2. *maṇimīṭaiṭ pavalam* (poems 121-300) and 3. *nittilak koovai* (poems 301-400). This collection of literary work was compiled by Uruttirasanmar son of Uppurikudi kilaar, under the instructions of Pandiya King Ukkirap Peruvaluti. It has to be noted here that these two belonged to *Mallar* community only.

The poems included in *Akananuru* collection have been composed by 145 poets. The authors of three of the poems in this collection, namely, poem numbers 114, 117 and 165 are not known. Poems composed by *Mallanaar*, son of Madurai Alakkar Gnaalaar, namely, poem numbers 33, 144, 174, 244, 314, 344 and 353, Madurai Tamilk Kuuttanar Kaduvan Mallanaar, namely, poem numbers 70 and 256, and Maduari Taruilkuttan Katuvan Mallanar poem number 354 and the poems that speak about *Mallars*, namely, poem numbers 21, 50, 144, 185, 189, 227 and 316 have been taken up for discussion in the following passage.

In all the above mentioned sixteen poems, people of *Mallar* community have been glorified as chiefs, kings, and warriors.

7.2.1 Akananuru - Poem number - 21 - Poem composed by Kaavan Mullaip Puuccaattanaar (Puutanaar)

It was considered as virtuous for a king to inform his opponent king in advance, about the war before invading his country. In order to inform the enemy king about the ensuing battle, the *Mallars* went to the enemy's country and captured their cow herds. This act of *Mallars* demanded a lot of strength, valour and courage as they had to cross forests and highways. The following poem mentions that the journey undertaken by a lover for earning money was similar to the one undertaken by the *Mallars* who travelled across forests and hills

in order to capture cow herds of the enemies.

Mallars travelling across forest

- (281) *manai iḷa nocci mauval vaal mukait
tuṇai niraittanna maaviḷvenpal
av vayirru aknra alkul taiit
taalmen kuuntal taṭamen paṇaittool
maṭantai maṇṇ nalam pulampa ceey naattuc 5
cellal enru yaan collavum ollaay
vinai nayantu amaintanai aayin manai nakap
palveeru verukkai tarukam - vallee
eḷu ini vaali en nencee !- puri inar
mel aviḷ am cinai pulampa valloon 10
kooṭu arai kompin vii ukat tiṇṇi
maraa am alaitta maṇa vaayt tenral
curam cel mallar curiyal tuurrum
enruulninra pun talai vaippil
paruntu iḷaiṭṭaṭuum paaru talai oomai 15
iruṇ kal viṭarakattu iinra iḷaiṭṭa
men punirru am piṇavu pusittena painkat
cennaay eerrai keelal taakka
iriyar piṇaval tiṇṇalin parii ic
ceṇṅkaay utirnta painkulai iintin 20
paral maṇṇ suvala muraṇṇ nilam uṭaitta
val vaayk kaṇicci kuulaaar koovalar
uuraatu iṭṭa uvalaik kuval
veṇ kooṭu nayanta anpuil kaanavar
ikaḷntu iyaṅku iyaviih akalnta kuḷi cettu 25
iruṇ kalirru ina nirai, tuurkkum
peruṇ kal attam vilankiya kaate.*

- (281) 'மனை இள நொச்சி மௌவல் வால் முகைத்
துணை நிரைத்தன்ன, மாவீழ், வெண் பல்,
அவ் வயிற்று அகன்ற அல்குல், தைஇத்
தாழ் மென் கூந்தல், தட மென் பணைத் தோள்
மடந்தை மாண் நலம் புலம்ப, சேய் நாட்டுச் 5
செல்லல்' என்று யான் சொல்லவும், ஒல்லாய்
வினை நயந்து அமைந்தனை ஆயின், மனை நகப்

பல்வேறு வெறுக்கை தருகம் - வல்லே,
எழு இனி, வாழி, என் நெஞ்சே, புரி இணர்
மெல் அவிழ் எம் சினை புலம்ப, வல்லோன் 10
கோடு அறை கொம்பின் வீ உகத் தீண்டி
மராமும் அலைத்த மண வாய்த் தென்றல்,
சுரம் செல் மன்னர் கரியல் தூற்றும்,
என்றாழ் நின்ற புன் தலை வைப்பில்,
பருந்து இடைப்படுஉம் பாறு தலை ஓமை 15
இருங் கல் விடரகத்து, ஈன்ற இளைப்பட்ட
மென் புனிற்று அம் பிணவு பசித்தென, பைங்கட்
செந்நாய் ஏற்றை கேழல் தாக்க,
இரியற் பிணவல் தீண்டலின், பரீஇச்
செங்காய் உதிர்ந்த பைங் குலை ஈந்தின் 20
பரல் மண் சுவல முரண் நிலம் உடைத்த
வல் வாய்க் கணிச்சி, கூழ், ஆர், கோவலர்
ஊறாது இட்ட உவலைக் குவல்,
வெண் கோடு நயந்த அன்புஇல் கானவர்
இகழ்ந்து இயங்கு இயவின் அகழ்ந்த குழி செத்து 25
இருங் களிற்று இன நிரை, தூர்க்கும்
பெருங் கல் அத்தம் விலங்கிய காடே.

The hero who was away from his wife on account of earning wealth, stopped in the middle of his journey and interacted with his mind.

The lover who had parted from his beloved for earning wealth, stopped in the middle of his mission and thought whether he could abandon his trip and go back to her. The interaction taking place between the lover and his mind is narrated in this poem.

The lover described in this poem has been compared with Mallar.

verukkai - wealth, property. *curam* - virtuous way, forest. *ariyal* - youth, hair tuft. *keelal* - pig. *oomai* - mango tree. *pinavu* - female beast. *puniru* - female genital organ. *iriyal* - spoiling. *kanicci* - axe, chisel. *uvalai* - lie. *kuuval* - well. *kootu* - horn, burrow.

Meaning

Oh, my mind, my beloved was beautiful with white and even teeth that looked like jasmine buds arranged evenly and bees hov-

ered around the teeth, taking them to be jasmine flowers, to suck honey from them. She had beautiful stomach, broad groin, soft and lengthy locks of hair and stout and soft shoulders. I told you not to part from her and go for wealth to other country. But you were going to other country. Let us earn lot of wealth so that she might be happy. So, be quick and move fast. Oh, my mind, flowers hanging in trees fell down being touched gently by breeze. The *Mallars* who were on the mission of announcing battle with the opponent king, went across thick forest to capture cows. On their way, they bathed in a river and were drying their hair locks. Seeing them, eagles that had eaten their preys, dogs that hunt pigs to feed the bitch which had given birth to puppies just then, were frightened. These frightened beasts ran and dashed against a tree as a result of which unripe fruits had fallen down here and there in the forest. The well dug by shepherds had become dry due to drought. There was no water at all. The dark coloured big boulders looked like the pits dug by cruel hearted hunters to trap elephants. Such was the scene in the forest.

7.2.2 Akananuru - Poem number - 33 - Composed by Mallanaar son of Madurai Alakkar Gnaalaar

This poem is composed by *Mallanaar* of *Mallar* community. His other poems have been included elsewhere in this book. The king referred to in this poem was *Vaanavan*, *Perunceral Irumporai* who won *Takadur*. It is this king who was called as *Perunkatunko*, the author of *Paalai*. He was the son of *Celvakkadunko*, the hero of seventh ten poems in *Patirruppattu*.

Poem composed by Mallannar in praise of Perumceral Irumporai of his own community

(282) *vinai nanraatal veruppak kaattī*
manai maan karpin vaanatal oliya
cuvai murilanta cen nilai yaaattu
onru oonku uyar cinai irunta van parai
viilap paruntin kool val ceeval
valai vaayp peetai varu tiram payirum

ili teer tiim kural isaikkum antam
celavu arunkuraiya ennaatu, cenru, aval
malar paatu aanra maielil malaikkan
teiyaa nokkam ullinai uli vaay 10
vem paral atara kunru pala niinti
yaamee emiyam aaka, niyee
oliyac cuulntanai aayin munaatu
vel poor vaanavan kolli miimisai
nunaiku amai puraiyum vanaiku iraip panait tool 15
vari ani alku! vaal eyirrool vayin
piriyaay aayin nanruman tilla
anru nam ariyaay aayinum inru nam
ceyvinaai arrura vilainkin
eytuvai allaiyoo, pirar naku porulee ? 20

This is the statement made by the lover to his own mind.

vaalnatal - a woman. *paatu* - pride. *munaatu* - old. *yaattal* - binding. *kool* - hindrance; murder. *valaivaay* - the mouth that has got a blemish. *attam* - way; one day. *nunaiku* - withered. *purai* - bamboo.

(282) வினை நன்றாதல் வெறுப்பக் காட்டி,
 மனை மாண் கற்பின் வாணுதல் ஒழிய,
 கவை முறிஇழந்த செந் நிலை யாஅத்து
 ஒன்று ஒங்கு உயர் சினை இருந்த வன் பறை
 வீணைப் பருந்தின் கோள் வல் சேவல் 5
 வளை வாய்ப் பேடை வரு திறம் பயிரும்
 இளி தேர் தீம் குரல் இசைக்கும் அந்தம்
 செலவு அருங்குரைய என்னாது, சென்று, அவள்
 மலர் பாடு ஆன்ற, மைஎழில், மழைக்கண்
 தெளியா நோக்கம் உள்ளினை, உளி வாய் 10
 வெம் பரல் அதர குன்று பல நீந்தி,
 யாமே எமியம் ஆக, நீயே
 ஒழியச் சூழ்ந்தனை ஆயின் - முனாஅது
 வெல் போர் வானவன் கொல்லி மீமிசை
 நுணங்கு அமை புரையும் வணங்கு இறைப் பணைத் தோள்
 வரி அணி அல்குல், வால் எயிற்தோள் வயின் 16
 பிரியாய் ஆயின் நன்றமன் தில்ல
 அன்று நம் அறியாய் ஆயினும், இன்று நம்

செய்வினை ஆற்றுக விலங்கின்,
 எய்துவை எல்லையோ, பிறர் நகு பொருளே ? 20

Meaning

Oh, my mind, when my beloved, who has the ability to accomplish any thing that she desires and who has grace, chastity and beautiful forehead, is in my home awaiting me, you do not leave me alone and make me to go to her in solitude. You be with me like a cock that protects its hen from the eagle. We parted from our beloved by riding on a chariot and singing melodious songs. The flowers worn by her have withered out and her eyes have lost their lustre. We have crossed several hill ranges. If you think of going back to her who has beautiful shoulders like the bamboos found in the *kolli* hills of Vanavan, and who has even teeth and groin decorated with jewels, it will not be fitting of you. If you part from me when I am on a trip to earn wealth, will not others mock at you?

7.2.3 Akananuru - Poem number - 50 - Composed by Karuvur - Puutamcaattanaar

Line number 9 of this poem speaks about *mallan muutuur*. In the old commentaries to this poem, this phrase had been changed as *mallal muutuur* and was interpreted as fertile old town. It is a misinterpretation and the change is incorrect. The word *mallan* in this phrase refers to the king who ruled that town. It has to be interpreted as *muutuur* ruled by king *Mallan*. That *Mallars/Mallars* were kings of Tamil land has been proved in several instances in this book.

Going to Mallan Muutuur secretly

(283) *kaṭalpaatu avintu tooni niinki*
neṭuniir iruṇ kalik kaṭu miin kalippinum
vevvaayp peṇṭir kavvai tuurrinum
maan ilai neṭunteer paani nirpa
pakalum namvayan akalaanaakip 5
payinru varum mannee pani niir ceerppan
iniyee maṇapparun kaamam taṇappa niinti

vaaraatoor namakku yaa ar ? ennaatu
mallan muutuur maraiyinai cenru
collin evanoo - paana elli 10
manai ceer penṇai maṭi vaay anril
tunai onru piriyaṇum tuncaa kaan ena
kaṇ nirai niir koṭu karakkum
on nutal arivai yaan enceykoo enavee

This poem is the statement made by the maid to Paanan.

kavvai - scornful words. paani - having delayed. payinru - follow. maṇapparunkaamam - lust to have intercourse. niinti - abandoned. onrutal - uniting. karakkum - condition of being not able to tolerate. ceerppan - a lover of coastal (neytal) region. mallan - a king of Mallar dynasty. maan - honour. kalittal - loitering with pride. Muutuur - a town with a good tradition.

(283) கடல்பாடு அவிந்து, தோணி நீங்கி
நெடு நீர் இருங் கழிக் கடுமீன் கலிப்பினும்;
வெவ் வாய்ப் பெண்டிர் கௌவை தூற்றினும்;
மாண் இழை நெடுந் தேர் பாணி நிற்ப,
பகலும், நம்வயன் அகலானாகிப் 5
பயின்றுவரும் மன்னே, பனிநீர் சேர்ப்பன்
இனியே, மணப்பருங் காமம் தணப்ப நீந்தி,
வாராதோர் நமக்கு யாஅர்? என்னாது,
மல்லன் முதூர் மறையினை சென்று,
சொல்லின் எவனோ - பாண! எல்லி 10
மனை சேர் பெண்ணை மடி வாய் அன்றில்
துணை ஒன்று பிரியினும் துஞ்சாகாண் என,
கண் நிறை நீர் கொடு கரக்கும்
ஒண் நுதல் அரிவை யான் என்செய்கோ? எனவே.

Meaning

Oh, paana, when the sounds from waves have subsided and when the boats have reached the shore from the sea, shark and other fishes loiter here and there freely with pride. When the lover of coastal region (neytal), namely, Ceerppan goes to his beloved's house in a chariot, he does not heed the useless talks spoken about him and stays with her for a long time and frequents her. However, nowadays, he

has lost interest in meeting his beloved and has stopped going there. You go to the old city of Mallan secretly and request him to come and meet her. His beloved is awaiting him like an anril bird which does not sleep until its mate returns. She hides her tears so that I may not see it. I do not know how I could console her!

7.2.4 Akananuru - Poem number - 70 - Composed by Maduraiṭ Tamilk Kuuttanaar Katuvan Mallanar

The maid informs the beloved that the people of the town who spoke ill about the beloved and her lover have now become silent and expresses her happiness over the change of situation.

Beautiful Perundurai

(284) koṭun timir paratavar veetṭam vaayttena
irum pulaak kamaḷum cirukiṭip paakkaṭṭuk
kurun kaan av valaip payam paaraatti
kolun kaṇ ayilai pakukkum turaivan
nammoṭu punarnta keeṇmai munnee 5
alar vaayp penṭir ampal tuurra
palarum aaniku aṛintanar mannee; iniyee
vatuṇai kuṭiya pinrai putuvatu
pon vii ṇaalaloṭu punnai varikkum
kaanalam perun turaik kavini maa niirp 10
paasataik kalitta kaṇaikkaal neytal viḷavu
aṇimakalir talai aṇik kuṭṭum
ven veer kavuriyar tol mutu kooṭi
muḷaṇku irum pavvam irankum mun turaṇi
velpoor iramaan aru maraikku avitta 15
pal viil_aalam poola
oli avintanru iv alunkal uuree.

This poem is a statement made by the maid to her mistress about stopping evil talks about them.

paratavar, turaivan - people of coastal (neytal) region.
kavuriyar - Pandiyar. kooṭi - a place called Tiruvanaikkarai.

The maid says to her mistress that gossips about her have stopped.

- (284) கொடுந் திமிற் பரதவர் வேட்டம் வாய்த்தென,
இரும் புலாக் கமழும் சிறுகுடிப் பாக்கத்துக்
குறுங் கண் அவ் வலைப் பயம் பாராட்டி,
கொழுங் கண் அயிலை பகுக்கும் துறைவன்
நம்மொடு புணர்ந்த கேண்மை முன்னே 5
அலர் வாய்ப் பெண்டிர் அம்பல் தூற்ற,
பலரும் ஆங்கு அறிந்தனர் மன்னே; இனியே
வதுவை கூடிய பின்றை, புதுவது
பொன் வீ ஞாழலொடு புன்னை வரிக்கும்
கானல்அம் பெருந் துறைக் கவினி மா நீர்ப் 10
பாசடைக் கலித்த கணைக்கால் நெய்தல் விழவு
அணிமகளிர் தலை அணிக் கூட்டும்
வென் வேற் கவுரியர் தொல் முது கோடி
முழுங்கு இரும் பௌவம் இரங்கும் முன் துறை,
வெல்போர் இராமன் அரு மறைக்கு அவித்த 15
பல் வீழ் ஆலம் போல,
ஒலி அவிந்தன்று, இவ் அமுங்கல் ஊரே.

Meaning

The fisherman of Cirukutippaakam shares the fishes that he catches among all the people and consumes the remaining fish. The relation that he had with you previously had been gossiped by the women of the town and was publicised with evil intention. Now the leaves and flowers found on the plants grown in the coastal region serve as ornaments for women. Rama who battled at Tiruvanaikkarai, the place known for the great Pandiya kings of *Mallar* dynasty, requested the birds to keep silent in order to speak something secretly with some one and the birds in banyan tree became silent. In the same way, the gossips that spread rubbish message about your lover had now subsided and stopped.

It has to be remembered here that Pandiyan kings have been described as of *Mallar* dynasty in many other poems also.

7.2.5 Akananuru - Poem number - 144 - Poem composed by Mallanaar, son of Madurai Alakkar Gnaalaar of community

In this poem, the poet talks about the activities in the battle field, the armies and the situation in the battle field. By way of describing a lover who describes his lady love's position, the poet has described the valour and courage of *Mallar* king.

Condition of those wounded by the tip of sword of Mallar in the battle

- (285) "varutum" enra naalum poyttana;
ari eer unkan niirum nillaa
taṇ kaarkku iinra painkoṭi mullai
vai vaay vaal mukai avilṇta kootai
pey vanappu ilanta katuppum uḷḷaar 5
aruḷ kanmaaraloo maaruka-antil
aran aṇcalaree! aayilai! namar enac
ciriya collip periya pulappinum
pani paṭu narum taar kuḷaiya, nammoṭu
tuṇi tiir muyakkam perrol poola 10
uvakkunaḷ-vaaliya, nencee! - vicumpin
eeru eluntu mulariṇkinam maaru eluntu cilaikkum
kaṭaa a yaanai koṭkum paasarai
poorveetṭu elunta mallar kaiyatai
kuurvaat kuvimukam citaiya nuuri 15
maan aṭi marunkil peyartta kuruti
vaana miinin vayin imaippa
amar oorttu aṭṭa celvam
tamar virantu uraippak keetkum ṇaanree.

The above poem is an interaction between the lover and his mind.

- (285) 'வருதும்' என்ற நாளும் பொய்த்தன;
அரி ஏர் உண்கண் நீரும் நில்லா;
தண் கார்க்கு ஈன்ற பைங் கொடி முல்லை
வை வாய் வால் முகை அவிழ்ந்த கோதை
பெய் வனப்பு இழந்த கதுப்பும் உள்ளார், 5

அருள் கண்மாறலோ மாறுக - அந்தில்
 அறன் அஞ்சலரே! - ஆயிழை! நமர் எனச்
 சிறிய சொல்லிப் பெரிய புலப்பினும்,
 பனி படு நறுந் தார் குழைய, நம்மொடு
 துணி தீர் முயக்கம் பெற்றோள் போல 10
 உவக்குநன் - வாழிய, நெஞ்சே! விசும்பின்
 ஏறு எழுந்து முழங்கினம் மாறு எழுந்து சிலைக்கும்
 கடாஅ யானை கொட்கும் பாசறை,
 போர்வேட்டு எழுந்த மன்னர் கையதை
 கூர் வாட் குவிமுகம் சிதைய நூறி,
 மான் அடி மருங்கில் பெயர்த்த குருதி
 வான மீனின் வயின் வயின் இமைப்ப,
 அமர் ஓர்த்து, அட்ட செல்வம்
 தமர் விரைந்து உரைப்பக் கேட்கும் ஞானே.

Meaning

Oh, mind! Our beloved lady would be much worried on our separation and would be lamenting in the following ways: "Oh, my maid, wearing beautiful ornament! My lover told me that he would be returning back shortly. But he had not yet come back though the date mentioned by him was gone. The tears shedding from my collyrium-studded eyes had not stopped coming out. The buds of jasmine vines had blossomed. He was not remembered of my beautiful locks of hair. He was not a considerate of the virtue which forbids a person from separating from his beloved for a long time. As all these things had happened, let me not get his grace. Our barracks were full of roaring elephants that could trumpet as loud as thunders. The tips of swords of the courageous *Mallar* soldiers were spoiled when they pierced them into the bodies of enemies. The blood then shed filled the pits caused by the hooves of horses in the battle field. Others would inform our beloved about the wealth accumulated by us by battling in this way.

On hearing this, our lady love would feel much happy and enjoy as though she were embracing me. Therefore, oh, my mind, you long live.

7.2.6 Akananuru - Poem number - 174 - Composed by Mallanaar, son of Madurai Alakkar Gnaalaar

When two great kings fight

(286) "iru peru veentar maaru kol viyan kaḷattu
 oru paṭai koṇṭu varupaṭai peyarkkum
 celvam uṭaiyoorkku ninraṇru viral" ena,
 puuk kool eeya taṇṇumai vilakkic
 celveem aatal ariyaal mullai 5
 neer kaal mutu koṭi kuḷaippa niir corintu
 kaalai vaanattuk kaṭuṇ kurar konmuu
 muḷaṇkutorum kaiyarru, oṭuṇki nap pulattu
 paḷaṇkan koṇṭa pacalai meeniyal
 yaaṇku aakuval kol taanee - veenikai 10
 uuluru naṇu vii kaṭuppak keel kavva
 aakattu arumpiya maacu aru cuṇaṇkinaḷ
 nal maṇal viyaḷiṭai naṭanta
 cil mel otukkin maa ayooḷee ?

This poem is about the interaction between the lover and his mind. The scene is *mullai* (forest) region.

(286) 'இரு பெரு வேந்தர் மாறு கொள் வியன் களத்து,
 ஒரு படை கொண்டு, வருபடை பெயர்க்கும்
 செல்வம் உடையோர்க்கு நின்றன்று விறல்' என,
 பூக் கோள் ஏய தண்ணுமை விலக்கிச்
 செல்வேம் ஆதல் அறியாள், முல்லை 5
 நேர் கால் முது கொடி குழைப்ப நீர் சொரிந்து,
 காலை வானத்துக் கடுங் குரற் கொண்மு
 முழங்குதொறும் கையற்று, ஒடுங்கி, நப் புலத்து
 பழங்கண் கொண்ட பசலை மேனியள்,
 யாங்கு ஆகுவன்கொல் தானே - வேங்கை 10
 ஊழுறு நறு வீ கடுப்பக் கேழ் கௌவ,
 ஆகத்து அரும்பிய மாசு அறு சுணங்கினள்,
 நல் மணல் வியலிடை நடந்த
 சில் மெல் ஒதுக்கின், மாஅயோனே ?

Meaning

My lady love did not know that I love her more than the golden

flower offered to me by the great king in appreciation of my valour when our army battled with another great king. In the battle field, I efficiently used my weapons and caused the opponents to slink. The king was appreciative of my victory in the battle. She was not aware of any of these things.

Her beautiful body, as tender as the flower of *Veenkai* tree, had now become sallow complexioned due to our separation. She was a virtuous lady with good conduct.

Oh, my mind, I did not know what would be the position of my lady love when it rained heavily with thunders and water flew in the canals. The withered jasmine vines were in buds and started to grow. She was much worried on seeing that scene as she had become sallow complexioned. I did not know her position.

7.2.7 Akananuru - Poem number - 185 - composed by Perunkadunkoo, the author of Pallai

Archery of roaring Mallars

- (287) *el vaḷai ñekilac caaay, aayilāi*
nal elir paṇait tooḷ irunkavin aliya
perun kaiyarra neñcamoṭu nat turantu
irumpin in uyir uṭaiyar poola
valittu vallinar, kaatar, vaṭal 5
olikaḷai nivanta nelluṭai neṭu vetir
kali koḷ maḷḷar vil vicaiyin uṭaiya
paitu ara vempiya kalporu parappin
veenil attattu aaṇkaṇ, vaan ulantu
aruvi aaṇra uyarcimai maruṅkil 10
peru viḷaa viḷakkam poola, pala uṭan
ilai ila malarnta ilavamoṭu
nilai uyar pirāṅkal malai irantooree.

The above poem is a statement made by the lady to her maid about her separation from her lover.

(287) எல் வளை நெகிலச் சாஅய்இ ஆய்இழை

நல் எழிற் பணைத் தோள் இருங் கவின் அழிய,
 பெருங் கையற்ற நெஞ்சமொடு நத் துறந்து,
 இரும்பின் இன் உயிர் உடையோர் போல,
 வலித்து வல்லினர், காதலர்; வாடல் 5
 ஒலி கழை நிவந்த நெல்லுடை நெடு வெதிர்
 கலி கொள் மன்னர் வில் விசையின் உடைய,
 பைது அற வெம்பிய கல் பொரு பரப்பின்
 வேனில் அத்தத்து ஆங்கண், வான் உலந்து
 அருவி ஆன்ற உயர்சிமை மருங்கில், 10
 பெரு விழா விளக்கம் போல, பல உடன்
 இலை இல மலர்ந்த இலவமொடு
 நிலை உயர் பிறங்கல் மலை இறந்தோரே.

Meaning

The bamboo bushes rising high from the earth and having paddy in them would have withered out due to the hot spell prevailing in the summer. The arrow shot from the bow of roaring *Mallar* would have split the bamboo stems. Dry bamboo - paddys would be seen every where. There was no rain in the forest and it was very hot during summer. As a result of this, the water falls coming from high range hills would be dry without any water in them. Our lover crossed the thick forest covered with tall trees that had no leaves on them but only unripe fruits and it appeared like the lights lit on the day of light festival in the Tamil month of *Kartikai*.

My shoulders, decorated with beautiful and select ornaments were charming and pleasant to look at. But now they have become feeble and weak. All my beauty have gone and I am worrying much about his separation. My lover has become so cruel and iron - hearted that he does not even think of me.

Explanation

In this poem the lover of the lady has been compared with merry *Mallar*. The word *Mallar* in this poem refers to the god (king) of that country.

7.2.8 Akananuru - Poem number - 189 - Composed by Kayamanar**Mallar going for festival**

- (288) *pasum palap palavin kaanam vempi*
visumpu kaṇ aḷiya veenil niṭi
kayam kan arra kal oonku vaippin
naaru uyir maṭap piṭi talii i, veeru naaṭṭu
viḷavup paṭar mallarin muḷavu eṭuttu uyari 5
kaḷiru atarppaṭutta kal uyarkavaa an
vev varai attam cuṭṭi paiyena
vayala am piṇaiyal vaarnta kavar vura
titalai alkul kuṛumakaḷ avanoṭu
cenru piraḷ aakiya aḷavai enrum 10
paṭar mali evvamoṭu maatiram tuḷai i
manai maruṇṭu irunta enninum nanai makil
nanna raalar kuutu koḷ in iyam
teer uur teruvil tatumpum
uur ilantanru tan viḷvu uru poruḷee 15

The above poem is a statement made by a nursing mother whose daughter had eloped with her lover.

palavinkaanam - forest covered with jack trees. *veenil* - summer. *visumpu* - space. *vaippu* - town; place. *kayam* - pond; canal. *viḷavu* - festival. *muṭivu* - shouting. *kavaaan* - hill area.

- (288) பசும் பழப் பலவின் கானம் வெம்பி,
 விசம்பு கண் அழிய, வேனில் நீடி,
 கயம் கண் அற்ற கல் ஓங்கு வைப்பின்
 நாறு உயிர் மடப் பிடி தழீஇ, வேறு நாட்டு
 விழவுப் படர் மன்னரின் முழவு எடுத்து உயரி 5
 களிற்று அதர்ப்படுத்த கல் உயர் கவாஅன்
 வெவ் வரை அத்தம் சுட்டி, பையென,
 வயல அம் பிணையல் வார்ந்த கவர்வுற
 திதலை அல்குல் குறுமகள் அவனொடு
 சென்று பிறள் ஆகிய அளவை, என்றும் 10
 படர் மலி எவ்வமொடு மாதிரம் துழைஇ,
 மனை மருண்டு இருந்த என்னினும், நனை மகிழ்
 நன்னராளர் கூடு கொள் இன் இயம்

தேர் ஊர் தெருவில் ததும்பும்

ஊர் இழந்தன்று, தன் வீழ்வு உறு பொருளே 15

Meaning

The green forest covered with jack trees would have become dry by now due to hot summer. As there were no clouds in the sky, the climate was also very hot. Ponds were dry without any water in them. Stones would be found every where on the paths. Herds of male elephants would be marching in lines embracing their baby elephants, like the *Mallars* who go in procession beating drums and blowing horns to participate in the festivities arranged in neighboring country. Our lady had dared to go through such a tedious path.

My young daughter was slim and tender as a vine and had beautiful thighs and sallow groin. She eloped along with her lover and had completely forgotten me. If she had become a possession of another person then I would be immersed in sorrow for ever. This town, where singers sing melodious songs accompanied by music and where chariots ply on streets, would lose its charm and would become barren for me, if she did not remember me.

Explanation

From this poem it becomes clear that the people of *Mallar* community participated in the festivities arranged in other countries by visiting those places with beating drums and blowing horns. Moreover, they were honoured much in the places where they went and people of no other community did have such a privilege of going in procession with drums and horns to participate in the festivities.

7.2.9 Akananuru - Poem number - 227 - Composed by poet Nakkirar

The poet referred to in this poem is Talumpan, the king of Unnuur.

Mallar Talumpan in Battle field

- (289) *nutaḷ pasantanre tooḷ caayinavee*
titalai alkul variyum vaṭina

en aakuvaḷ kol ivaḷ ena pal maan
niir mali kaṇṇoṭu netitu ninaintu orri
ilaiyal-vaali, tooli!-nanai kavuḷ 5
kaay cinam ciṛanta vaay puku kaṭaattoṭu
mun nilai poraa atu muraṇi, pon inarp
pulik keel_veenkaip puuṇ cinai pulampa
mutal paayntittā muḷu vali oruttal
cennilap paṭu niiru aati, ceru malaintu 10
kaḷam kol maḷḷarin muḷaṅkum aatam
pala irantu akanṛanar aayinum, nilai i,
nooy ilaraaka, nam kaatalar! -vaay vaal
tamiḷ akappattutta imiḷ isai murasin
varunar varaiyaap perunal irukkai
tuunkal paatiya oonku peru nal isaip
pitimiti ualu tunaip pempeyart talumpon 15
kati matil varaippin uunuur umpar
viḷu niti tumcum viiru peru tiru nakar
irum kaḷip paṭappai marunkuurp paṭṭinattu
el umiḷ aavaṇattu anna
kallen kampalai ceytu akanrooree.

This poem is a statement made by the maid to her mistress who was suffering from the separation of her lover. It contains consoling statement made by the lady to her maid who was also separated from her lover.

nutaḷ - forehead. *kavuḷ* - cheeks. *kaṭaattanmai* - disobedience; folly. *keel* - complexion. *attam* - forest; hill region. *maḷḷar* - paḷḷar.

(289) நுதல் பசந்தன்றே தோள் சாயினவே
 திதலை அல்குல் வரியும் வாடின
 என் ஆகுவன்கொல் இவள் என பல் மாண்
 நீர் மலி கண்ணொடு நெடிது நினைந்து ஒற்றி
 இளையல் - வாழி, தோழி! - நனை கவுள் 5
 காய் சினம் சிறந்த வாய்ய புகு கடாத்தொடு
 முன் நிலை பொறாஅது முரணி, பொன் இணர்ப்
 புலிக் கேழ் வேங்கைப் பூஞ் சினை புலம்ப
 முதல் பாய்ந்திட்ட முழு வலி ஒருத்தல்
 செந் நிலப் படு நீறு ஆடி, செரு மலைந்து 10

களம் கொள் மன்னரின் முழங்கும் ஆதம்
 பல இறந்து அகன்றனர் ஆயினும். நிலைஇ,
 நோய் இலராக, நம் காதலர்! - வாய் வாள்,
 தமிழ் அகப்படுத்த இமிழ் இசை முரசின்
 வருநர் வரையாப் பெருநாள் இருக்கை 15
 தூங்கல் பாடிய ஒங்கு பெரு நல் இசைப்
 பிடி மிதி வழுதுணைப் பெரும் பெயர்த் தழும்பன்
 கடி மதில் வரைப்பின் ஊனார் உம்பர்,
 விழு நிதி துஞ்சம் வீறு பெறு திரு நகர்
 இருங் கழிப் படப்பை மருங்கூர்ப் பட்டினத்து 20
 எல் உமிழ் ஆவணத்து அன்ன
 கல்லென் கம்பலை செய்து அகன்றோரே!

Meaning

Her forehead has become sallow complexioned and shoulders thin. The lines found on her groins have slowly vanished. Having worried about my future position and having thought about me several times with tears in her eyes, she asked me not to worry and wished me a long life, in order to console me.

The male elephant, with its tears entering into mouth after crossing the cheeks, was highly ferocious due to excessive anger. Seeing the *veenkaḷ* tree standing before it, the elephant started to attack the tree as the tree had the same complexion as that of its enemy, namely, tiger. As a result of this fierce attack of the elephant, the blossoms in the tree had fallen down. Our lover crossed that place polluted by the dusts from the elephant's feet and reached the desert (*paalai*) region where the *Mallars* battle and shout over their victory in the battle. He crossed even this place.

Our lover reached a place called Marunkur after crossing several places including Unnur, a fortified town ruled by Valuttunait Talumpan. The king was called Talumpan (a person with scar) because he had a scar on his body caused by the treading of a female elephant. Since the scar resembled the unripe fruit called *Valutunankaay*, the king was known as Valutunait Talumpan. He was a very generous king and offered alms to all those who sought alms from him. A poet by name Tuunkal Ooriyar had composed a poem in

praise of him. With the help of the successful *Maḷḷars* in his army, he was able to win the whole of Tamil land and his town was roaring with the sound from the drums beaten to celebrate the victory. Our lover reached Marunkuur, a beautiful and bountiful town that had glittering market streets. Our lover caused us to listen to the shouts that come from the markets of that town. Let him long live in that town, free from all worries.

Explanation

This poem mentions that the soldiers in the army of Uunuur king Valuttunai Talumpān were of *Maḷḷar* community. Moreover, it has been mentioned that he won the whole of Tamil land with the help of his *Maḷḷar* army. That the king *Talumpān* also belonged to Mallar dynasty becomes clear from the name of the community of his soldiers. The phrase *kaḷam koḷ Maḷḷar* can be considered as referring to the king *Talumpān*. It can be interpreted as "a *Maḷḷar* who leads his army to the battle field assuming commandership of the army". It can be interpreted as the "shouting of *Maḷḷar Talumpān*" also.

7.2.10 Akananuru - Poem number - 244 - Mullai - Composed by Madurai Mallanar

Position of the lady

- (290) "pasai paṭu paccāi ney tooyttanna
ceey uyar cinaiya maac ciṛaip paravai
pakal urai mutu maram pulampap pooki
mukai vaay tiranta nakai vaay mullai
kaṭimakal katuppin naari, koṭimisai 5
vaṇṭinam tavirkkum taṇ patak kaalai
varinum, vaaraar aayinum, aaṇṭu avarkku
initu kol, vaali tooli" ena, tan
pel itaḷ malaikkaṇ nallakam civappa
aruntuyar uṭaiyaval iḷaḷ ena virumpip 10
paṇaṇ vantanan tuutee; nīyum
pul aar puravi val viraintu puṭṭi
neṭun teer uurmaṭi, valava!

muṭintanrru amma, naam munniya vinaiyee!

This poem is a statement made by the lover to the driver of his chariot.

- (290) "பசை படு பச்சை நெய் தோய்த்தன்ன
சேய் உயர் சினைய மாச் சிறைப் பறவை
பகல் உறை முது மரம் புலம்பப் போகி,
முகை வாய் திறந்த நகை வாய் முல்லை 5
கடிமகள் கதுப்பின் நாறி, கொடிமிசை
வண்டினம் தவிர்க்கும் தண் பதக் காலை
வரினும், வாரார் ஆயினும், ஆண்டு அவர்க்கு
இனிதுகொல், வாழிதொழி, என, தன்
பல் இதழ் மழைக்கண் நல்லகம் சிவப்ப,
அருந்துயர் உடையவள் இவள், என விரும்பிப் 10
பாணன் வந்தனன், தூதே, நீயும்
புல் ஆர் புரவி, வல் விரைந்து, பூட்டி,
நெடுந் தேர் ஊர்மதி, வலவ!
முடிந்தன்று அம்ம, நாம் முன்னிய வினையே!

Meaning

"Oh, driver of my chariot! The winter season has cool wind. During this season, the bat that has black feathers, appearing like skin polished with ghee, leaves the tall, gigantic and multi - branched tree, in the evening on which it stayed during the day time. The jasmine creeper that has blossomed flowers on it appears like the locks of hairs of my beloved lady and spreads sweet smell all around thereby not allowing the bees to go away.

My lady love has become much worried and sorrowful owing to my separation from her and her eyes, that are as cool as lotus, have become red due to the worry. She says to her maid "Oh, maid! Whether my lover comes back here or not, let us not worry. Wherever he may be let him be happy and merry and let him long love". This has been conveyed to me by *Paanan*, an emissary from my beloved lady. Our mission in this place has been completed. You, therefore, harness the horses that eat grass in our sturdy chariot and drive it fast.

7.2.11 Akananuru - Poem number - 256 - Composed by Madurai Tamilk Kuuttanaar Kaduvan Mallanar - Section - Marutam

Uuran, the owner of large paddy fields

- (291) *piṇaṅku aril vaḷḷai niṭu ilaip potumpil
maṭi tuyil munai iya vaḷ ukir yaamai
noṭi viṭu kallin pooki, akanturaip
pakuvaay niraiya, nunkin kaḷḷin
nukarvaar aruntu maḷipū iyaṅku naṭaiyoṭu 5
tiim perum paḷanam uḷakki, ayalatu
aampal mel aṭai oṭumkum uura!
poyyaal, aṛiveen, nin maayam atuvee
kaiyakap paṭṭamai aṛiyaay; nerunai
mai elil eṇkaṇ maṭantaioṭu vaiyai 10
eer taru putup punal uritinin nukarntu
parattai aayam karappavum, ollaatu
kavvai aakinraal, peritee; kaṇtakat
tol pukaḷ niraṇṭa pal puuṅkaḷani
karumpu amal paṭappai, perum peyark kaḷḷuur 15
tiru nutar kuṛumakaḷ aṇi nalam vavviya
aṇaṇilaalan, aṛiveen enra
tiran il vem cuuḷ aṛi kari kaṭaaay,
muri aar peruṅkaḷai ceṛiyap parri
niṇṇu talaippeya ṇaanaṇai
viṇṇu caal avaiyattu aarppinum peritee. 20*

This poem mentions maid's disallowing of the lover to meet the lady.

- (291) *பிணங்கு அரில் வள்ளை நீடு இலைப் பொதும்பில்
மடி துயில் முனைஇய வள் உகிர் யாமை
நொடி விடு கல்லின் போகி, அகந்துறைப்
பகுவாய் நிறைய, நுங்கின் கள்ளின்
நுகர்வார் அருந்து மகிழ்பு இயங்கு நடையொடு 5
தீம் பெரும் பழனம் உழக்கி, அயலது
ஆம்பல் மெல் அடை ஓடுங்கும் ஊர!
பொய்யால்: அறிவேன், நின் மாயம் அதுவே*

கையகப்பட்டமை அறியாய்; நெருநை
மை எழில் எண்கண் மடந்தையொடு வையை 10
ஏர் தரு புதுப் புனல் உரிதினின் நுகர்ந்து,
பரத்தை ஆயம் கரப்பவும், ஒல்லாது
கவ்வை ஆகின்றால், பெரிதே: காண்தகத்
தொல் புகழ் நிறைந்த பல் பூங் கழனி,
கரும்பு அமல் படப்பை, பெரும் பெயர்க் கள்ளூர் 15
திரு நுதற் குறுமகள் அணி நலம் வவ்விய
அறனிலாளன், அறியேன் என்ற
திறன் இல் வெஞ் துள் அறி கரி கடாஅய்,
முறி ஆர் பெருங் கிளை செறியப் பற்றி,
நீறு தலைப்பெய்த ஞான்றை,
வீறு சால் அவையத்து ஆர்ப்பினும் பெரிதே. 20

Meaning

The tortoise which has strong nails hated sleeping in the place where there were bushes of plants that have long leaves. It traversed along the path where there were pebbles. It drank the toddy split by those who drank the today on the banks of the river and consequently it started to falter. Further, it moved along the muddy fields where *ampal* plants had grown. "Oh! Mallar of a town. Donot speak lies. I know all your deceitful plans. You donot know that I knew it.

Yesterday you were playing in the fresh floods of the river Vaigai along with a concubine whose eyes were glittering with collyrium. The maids of your concubine did their best to hide this event from me. Yet they were not successful and now the whole of the town knows about it and it had started to scorn at you.

The town Kallur was very prosperous with fertile sugar cane fields. In that town an young male had pre-marital relations with a lady whose forehead was beautiful and later on he started to disown her since he did not have any interest on her any more. Moreover, that immoral person asserted that he had no knowledge of her in the past. The group of villages who inquired into the affairs between them started to question the witnesses who had known them in the past and came to the conclusion that the male companion was a deceit. They fastened him to a greenish bushy tree and started to scorn at him. The

scorning noise that rose at that time was feeble when compared with the noise produced by him.

7.2.12 Akananuru - Poem Number - 314 - Composed by Madurai Alakkar Gnaalaar Makanaar Ammallanaar

This poem is a statement made by the maid to her master who had just then returned from his tour. The poem describes the events that took place during his absence.

The Agriculturalists who own chariots

- (292) *niilattu anna niir poti karuvin*
maa visumpu atira muḷanki, aaliyin
nilam taṇṇenru kannam kuḷaippa
inam teer uḷavar inkural iyampa
mariyuṭai maṭappinai talii ipuravin 5
tiri maruppu iralai paim payir ukaḷa
aar peyal utaviya kaar cey kaalai
nuul neri nuṇṇkiya kaal navil puravi
kallenak karaṇiku maṇi iyampa, valloon
vaaccela vaṇakkiya taap pari neṭunteer 10
iirm puravu iyaṅku vaḷi aruppa tiim toṭaip
paiyuḷ nal yaal cevvaḷi pirappa
innilai vaaraar aayin, tam nilai
evankol? paṇa! uraitticin, ciṇṇa ena
kaṭavuṭ karpin maṭavool kuura 15
ceyvinai aḷinta maiyal neṇcin
tunikoḷ paruvavaral tiira vantooy!
initu ceytanai yaal; vaalka, nin kaṇṇi!
veeli curriya vaal vii mullaip
peruntaar kamaḷum, viruntu oli, katuppin 20
in nakai ilaiyool kavala
mannuka, peruma! nin malarnta maarpee!

- (292) 'நீலத்து அன்ன நீர் பொதி கருவின்,
 மா விசம்பு அதிர முழங்கி, ஆலியின்

நிலம் தண்ணென்று கானம் குழைப்ப,
 இனம் தேர் உழவர் இன் குரல் இயம்ப,
 மறியுடை மடப் பிணை தழீஇ, புறவின் 5
 திரி மருப்பு இரலை பைம் பயிர் உகள,
 ஆர் பெயல் உதவிய கார் செய் காலை,
 நூல் நெறி நுணங்கிய கால் நவில் புரவு
 கல்லெனக் கறங்கு மணி இயம்ப, வல்லோன்
 வாச் செல வணக்கிய தாப் பரி நெடுந் தேர் 10
 ஈர்ம் புறவு இயங்கு வழி அறுப்ப, தீம் தொடைப்
 பையுள் நல் யாழ் செவ்வழி பிறப்ப,
 இந்நிலை வாரார் ஆயின், தம் நிலை
 எவன்கொல் ? பாண! உரைத்திசின், சிறிஞ என,
 கடவுட் கற்பின் மடவோள் கூற, 15
 செய்வினை அழிந்த மையல் நெஞ்சின்
 துனி கொள் பருவரல் தீர, வந்தோய்!
 இனிது செய்தனையால்; வாழ்க, நின் கண்ணி!
 வேலி சுற்றிய வால் வீ முல்லைப்
 பெருந் தார் கமழும், விருந்து ஒலி, கதுப்பின் 20
 இன் நகை இளையோள் கலவ,
 மன்னுக, பெரும! நின் மலர்ந்த மார்பே!

The phrase *inam teer ulavar* occurring in this poem refers to the people of *Mallar* community. Since they belong to ruling community, they have the right to own chariot. The hero of this poem has been addressed as 'a person wearing garland', 'a person wearing strings of flower' and 'great person'. He has been blessed to have longevity. He belongs to *Mallar* dynasty. The word *mannuka* is related to such words *ma*, *man*, *mannan*, *mannavan*, *mannuka*, and *manru* and means 'long live'.

Meaning

There was a heavy down pour from dark clouds when it rained with thunders. As a result of this, the forest had become cool and the plants started to germinate and sprout. Deers were jumping and playing in the agricultural fields where paddy crops had been cultivated by the people of *Mallar* community, the agriculturalists who had the right to possess chariots. The lover, riding on a chariot driven by select horses having all characteristic features of a top class breed,

would return back quickly, as he was riding very fast. If he did not turn up in the evening, the time during which stringed instruments are played, what would be his position? When my beautiful and chaste mistress asked this question to *Paanan*, you, the lover of my mistress returned back and alleviated her agony. She was happy. Long live your garland. Your chest that wore the garland of jasmine be hugged by my long haired and sweet mistress. Oh, great *Mallar*, let your rule long live.

7.2.13 Akananuru - Poem number - 316 - Composed by Oorampookiyaar

This poem is a statement made by the maid to her mistress.

The line *muutuur poorceri mallarin pukutarum uuran* occurring in this poem describes the town of the hero mentioned in this poem. *poor ceri Mallar* is the king of *Muutuur*. *Uuran* is the chief of the town coming under the control of the king. He is the lover mentioned in this poem. Since this is the town of the people of *Mallar* community living in the plains (*marutam*) region, the chief of the town is called as *Uuran*. The town is ruled by *Mallar* (the king). The king also belongs to *Mallar* dynasty.

- (293) *turai miin valaṅkum peru niirp poykai*
ari malar aampal meeynta neri maruppu
iirn taṇ erumaic cuval patu mutu poottu
tuuṅku ceerru allal tuṇci, polutupata,
pain niṇa varaa al kuraiyap peyar tantu 5
kuruu uk kotip pakanrai cuuti, muutuurp
poor ceri mallarin pukutarum uuran
teer tara vanta, teri ilai, nekiḷ tōol,
uur koḷkallaa, maḱalir tarat tara,
parattamai taṅkaloo ilen ena varitu nii 10
pulattal ollumoo ? -manai keḷu maṭantai!
atu pulantu uraital valliyooree,
ceyyool niṅka, cil patam koḷittu,
taam aṭṭu unṭu, tamiyar aaki,
teemolip putalvar tiraṅku mulai cuvaippa 15

vaikunar aakutal arintum
ariyaar amma, ahtu uṭalumoooree.

polutupata - when the sun rose.

- (293) துறை மீன் வழங்கும் பெரு நீர்ப் பொய்கை
 அரி மலர் ஆம்பல் மேய்ந்த நெறி மருப்பு
 ஈர்ந் தண் எருமைச் சுவல் படு முது போத்து,
 தூங்கு சேற்று அள்ளல் துஞ்சி, பொழுதுபட,
 பைந் நிண வராஅல் குறையப் பெயர் தந்து 5
 குருஉக் கொடிப் பகன்றை துடி, மூதூர்ப்
 போர் செறி மள்ளரின் புகுதரும் ஊரன்
 தேர் தர வந்த, தெரி இழை, நெகிழ் தோள்,
 ஊர் கொள்கல்லா, மகளிர் தரத் தர,
 பரத்தமை தாங்கலோ இலென் என வறிது நீ 10
 புலத்தல் ஒல்லுமோ ? - மனைகெழு மடந்தை!
 அஞ் புலந்து உறைதல் வல்லியோரே
 செய்யோள் நீங்க, சில் பதம் கொழித்து,
 தாம் அட்டு உண்டு, தமிழர் ஆகி
 தேமொழிப் புதல்வர் திரங்கு முலை சுவைப்ப, 15
 வைகுநர் ஆகுதல் அறிந்தும்,
 அறியார் அம்ம, அஃது உடலுமோரோ!

Meaning

The petty king of big old town reached his town, the ruling right of which he got from a *Mallar* king in appreciation of his achievements in battle. The king was wearing the white flowers of *pakanrai* vine, like a buffalo which after grazing *aampal* flowers during the previous evening and lying in the mud throughout the night in the pond that had full of water and plenty of fish on its sides and *aampal* flowers, got up early on the next day and came out of the pond treading and killing fishes on the way.

Our lover is on the look out for prostitutes. He carries prostitutes in his chariot, whom the people of town dislike. It would not be good for you to remain sulky with him on the grounds that you, the chaste and domestic lady, were not able to tolerate his lust for prostitutes. Those who had hatted their lovers already on the grounds that he was after prostitutes, and living in isolation without their lovers,

were leading a poverty stricken life, having no milk to feed their sweet-worded (lisping) children and suffering quite a lot. In spite of knowing all these happenings, those who scorn at their lovers who show interest for prostitutes are none but fools.

Explanation

The interest shown by the lover towards prostitutes has been equated with the interest shown by buffalo towards mud. *Uuran*, *Makilnan*, *Kilaan* and *Kilavan* are the names referring to chiefs of *Mallars*, the people of plains (*marutam*) region. The phrase *Mallarin muutuur* refers to the town being ruled by a *Mallar* king.

7.2.14 Akananuru - Poem number - 344 - Composed by Mallanar son of Madurai Alakkar Gnaalar

The lover, after accomplishing his mission, returns back to his house to see the beautiful face of his lady and instructs the driver of his chariot to drive fast so that he could reach the house before dusk.

Sounding Anklets

- (294) *vala malai polinta vaal nirak kalari*
ulartaru tan vali urutorum, nilavu enat
tokumukai virinta mutak kaar pitavin
vai eer vaal eyirru ol nutal, makalir
kaimaan tooni katuppa, paiyena 5
mayilinam payilam maram payil kaanam
el itai uraa a alavai, vallee,
kalal oli naavin ten man karanka
nilal olippanna nimir parip puravi
vayakku uru kotinci poliya valpu aaynta 10
iyakkumati-vaaliyoo, kaiyutai valava
payappuru patar ata varuntiya
nayappu in kaatali nakai mukam peravee!

This is the instruction given to the driver of the chariot by the lover who had completed his work.

- (294) வள மழை பொழிந்த வால் நிறக் களரி,

உளர்தரு தண் வளி உறுதொறும், நிலவு எனத்
 தொகுமுகை விரிந்த முடக் காற் பிடவின்,
 வை ஏர் வால் எயிற்று, ஒள் நுதல், மகளிர்
 கைமாண் தோனி கடுப்ப, பையென, 5
 மயிலினம் பயிலும் மரம் பயில் கானம்
 எல் இடை உறாஅ அளவை, வல்லே,
 கழல் ஒலி நாவின் தெண் மணி கறங்க,
 நிழல் ஒளிப்பன்ன நிமிர் பரிப் புரவி,
 வயக்கு உறு கொடிஞ்சி பொலிய, வன்பு ஆய்ந்த 10
 இயக்குமதி-வாழியோ, கையுடை வலவ!
 பயப்புறு படர் அட வருந்திய
 நயப்பு இன் காதலி நகை முகம் பெறவே!

Meaning

Oh, the expert in driving the chariot! Let you long live. I am very much interested in seeing the beautiful but sallowed face of my dear lady. You, therefore, harness these high breed horses in the chariot and drive fast across the forest where it has rained and peacocks dance near the tree, like even-teethed and bright-foreheaded women playing games. The sound coming from the running of the chariot will be like the sound from the anklets worn by valiant *Mallars*. You drive fast so that we can reach home before dusk.

7.2.15 Akananuru - Poem number - 353 - Composed by Mallanar son of Madurai Alakkar Gnaalaar

The lover says to his mind that his lady is like cool breeze in hot summer and like a generous person serving delicious food to a starving person.

Characteristics of Lady Love

- (295) *aalvinaip piritalum untoo ? piriyinum*
keel, ini-vaaliya, neñcee!- naalum
kanavuk kalintanaiya vaaki, nanavin,
naalatu celavum, muuppinatu varavum
aritu peru cirappin kaamattu iyarkaiyum 5
in nilai ariyaay aayinum, cen nilai
amai aatu am kalai tiinai, kallena

ñemai ilai utirtta eri vaayk kootai
 netu veṇ kalari niiru mukantu cūlala
 kaṭu veḷiyil tirukiya veenil veṇ kaattu 10
 uyaṅku natai maṭap piṇai talii iya, vayanṅku porī,
 aru koottu, eḷir kalai arukayam nookki
 teṇ niir veetta cirumaiyin, talai marantu
 unṇiir inmaiyin, olkiuvana taḷara
 maram niḷal arra iyavin curan irantu 15
 ulluvai allaiyoo marre-ulliṃ
 viruntu olivū ariyaap perun taṇ pantar,
 varunti varunar oompi, taṇṇenat
 taatu tukal utirtta taalai am kuuntal
 viil itaḷ alari mel akam ceertti 20
 makil aṇi muruval maanṭa ceekkai
 nammotu nan molī navilum
 pommāl ootip punai yilāi kuṇanee.

The above poem is a statement made by a lover to his mind which wanted to go out in search of wealth as the wealth accumulated already had been exhausted.

(295) ஆள்வினைப் பிரிதலும் உண்டோ? பிரியினும்
 கேள், இனிவாழிய, நெஞ்சே!-நாளும்
 கனவுக் கழிந்தனையவாகி, நனவின்,
 நாளது செலவும், மூப்பினது வரவும்,
 அரிஞ் பெறு சிறப்பின் காமத்து இயற்கையும், 5
 இந் நிலை அறியாய் ஆயினும், செந் நிலை
 அமை ஆடு அம் கழை தீண்டி, கல்லென
 ஞெமை இலை உதிர்த்த எரி வாய்க் கோடை
 நெடு வெண் களரி நீறு முகந்து சூழல்,
 கடு வெளியில் திருகிய வேனில் வெங் காட்டு 10
 உயங்கு நடை மடப் பிணை தழீஇய, வயங்கு பொறி,
 அறு கோட்டு, எழிற் கலை அறுகயம் நோக்கி,
 தெண் நீர் வேட்ட சிறுமையின், தழை மறந்து,
 உணநீர் இன்மையின், ஒல்குவன தளர,
 மரம் நிழல் அற்ற இயவின் சுரன் இறந்து 15
 உள்ளுவை அல்லையோ மற்றே-உள்ளிய
 விருந்து ஒழிவு அறியாப் பெருந் தண் பந்தர்,
 வருந்தி வருநர் ஒம்பி, தண்ணெனத்
 தாது துகள் உதிர்த்த தாழை அம் கூந்தல்

வீழ் இதழ் அலரி மெல் அகம் சேர்த்தி, 20
 மகிழ் அணி முறுவல் மாண்ட சேர்க்கை
 நம்மொடு நன் மொழி நவிலும்
 பொம்மல் ஒதிப் புனையிழை குணனே.

Meaning

Oh, my mind! you long live! Is it possible for me to part from my beloved lady to earn wealth? If you are adamant to go away from my lady in search of wealth, then carefully listen to my following words! You do not know the pleasures of love that one gets in the prime of his youthhood. One is sure to become older in his life journey. Youthhood will vanish like the wealth one accumulates in his dreams. You do not know all these things. You bear in mind the good qualities of my beloved who merrily treats all our guests who come to our house after undergoing an ordeal in travelling drought hit dry areas where male deers take their mates to ponds in search of water and get disappointed due to the non-availability of water. Our guests are treated pleasingly under the shade of cool and large shed. Moreover, she wears pollen grain-spilling scwepine flowers on her locks of cool and soft hair which adds to its sweet smell. She speaks to me with a smiling face in a pleasing manner and offers me a lot of sexual pleasure. Remember all these things.

7.2.16 Akananuru - Poem number - 354 - Mullai - Poem Composed by Madurai Tamil Kuuttan Kaduvan Mallanar

The lover returns home happily after accomplishing his work. Seeing him, one of his neighbours says to him that since the lover had returned back, the sallowing symptom found on the skin of his lady love was on the search for some other person to inflict upon.

Victorious - Drum of Mallar

(296) mata vali yaanai maraliya paasarai
 iṭi umil murasam poru kaḷattu iyampa
 venru kooṭi etuttanan, veentanum; kanroṭu
 karavaip pullinam puravutoru ukala,

kuḷal vaay vaittanar koovalar, val viraintu 5
 ilaiyar eekuvanar pariya, viri ulaik
 kaṭu naṭaip puravi valivaay ooṭa
 valavan valpu vali uruppa, pulavar
 pukaḷ kuri koṇṭa polantaar akalattu
 taṇ kamaḷ caantam nuṇṭukfaḷ aṇiya 10
 venṛi koḷ uvakaiyoṭu pukutal veentīn,
 yaanṭu uraivatukol taanee-maanṭa
 pootu uraḷ koṇṭa unkaṇ
 tiiti laaṭṭi tiru nutar pasappe ?

One of the neighbours of the lover says a message to him when he returns back to house after completing his work.

koovalar - shepherd.

(296) மத வலி யானை மறலிய பாசறை
 இடி உமிழ் முரசம் பொரு களத்து இயம்ப,
 வென்று கொடி எடுத்தனன், வேந்தனும், கன்றொடு
 கறவைப் புல்லினம் புறவுதொறு உகள,
 குழல் வாய் வைத்தனர் கோவலர், வல் விரைந்து 5
 இளையர் ஏருவனர் பரிய, விரி உளைக்
 கடு நடைப் புரவி வழிபாய் ஓட
 வலவன் வள்பு வலி உறுப்ப, புலவர்
 புகழ் குறி கொண்ட பொலந்தார் அகலத்து,
 தண் கமழ் சாந்தம் நுண் துகள் அணிய, 10
 வென்றி கொள் உவகையொடு புகுதல் வேண்டின்,
 யாண்டு உறைவதுகொல் தானே-மாண்ட
 போது உறழ் கொண்ட உண்கண்
 தீதிலாட்டி திரு நுதற் பசப்பே ?

Meaning

The king hoisted his flag of victory amidst the thundering noise of drums announcing his victory in the battle, in his camp at the battle field where there were strong elephants and Mallar soldiers. The shepherds played flute while their herds of cows and calves were grazing in the forest in the outskirts of the town. Hurrying youths manipulated the harness of their horses that were foaming in their mouth so as to make them move faster. You subdued the valour of Chola

king. Since you are returning back to your house, rejoicing much over your victory in the war, wearing garland on your chest, where sweet smelling pastes and powders have been smeared, where will the sallowness found on the forehead of your wife, who has flowers on her hairs and collyrium on her eyelashes, go and stay ?

7.3 Patirruppattu

Patirruppattu is one of collections of eight anthologies. This collection consists of poems composed in praise of Chera kings. Each of the ten songs speaks about one Chera king.

Poem numbers 13, 38, 43, 63, 66, 81 and 90 of this collection make it clear that Chera kings belonged to Mallar dynasty. The above poems have been presented below with their commentaries.

In poem number 13 its author, namely, Kumattuur Kannanaar has mentioned that when Chera king Imayavarampan Neduceralatan was willingly in the forest, he was accompanied by the people of Mallar community as his personal security guards.

Poet Kaappiyarruk Kaappiyanaar in his poem number 38 mentions that Kalankaaykkanni Naarmutic Cheral was like a lion among the Mallars.

Poem number 43 mentions that the king by name Katal Pirakkoottiya Cenguttuvan gifted elephants to Mallars. Further, it mentions that the king of Mallar dynasty had his soldiers, generals and ministers also from among Mallar community only.

Poem number 63 states that many Mallar soldiers were defeated by Selvak Kadunkoo Vaaliyaatan in battle and they joined in his service. Poem number 66 speaks about the victories achieved by the Mallars of this king.

Poem numbers 81 and 90 describe Kutakkoo Ilanceral Irumporai's Mallar dynasty as a dynasty having magical powers (mantira marapu), rare skilled dynasty (aruntiral marapu), and the best among royal dynasties (aaynta marapu).

7.3.1 Patirruppattu - Poem number - 13 - Poem Composed by Kumattur Kannanar on Imayavarampan Neduncheralatan

King Imayavarampan Neducheralatan's parents were Utiyamcheralatan and Veliyan Venmal Nallini. His wives were Velavi Koman Paduman Devi and Cholan Manakkilli; brother Palyanaic Celkelu Kuttuvan, and sons Kankayk Kanni Narmutic Cheral, Atukotpaattuc Cheralatan, Cheran Chenguttuvan and Ilankovadikal. His opponent king was Verpahratakkai Peruvirarkilli.

The following literary works speak about Imayavarampan: *Akananuru* poems 127, 347 and 396; *Purananuru* poems 62, 63 and 368; *Patirruppattu* poems 3, 4, 5 and 6 1catis and second ten; and *Silappatikram* 23 and 24.

In those days, kings who ruled the country were glorified as gods and deities. Only the kings of *Mallar* dynasty of *Marutam* (plains) region were ruling different regions of ancient Tamil land, namely, *Kurinji* (hill region), *Mullai* (forest region), *Marutam* (plains region), and *Neytal* (coastal region). According to Tamil tradition, the god affiliated to *Kurinji* (hill) region was *Murugan*; *Mullai* (forest) region god *Vishnu*; *Marutam* (plains) region god *Devendra* and *Neytal* (coastal) region was *Varunan*. All these kings, (gods) were of *Mallar* dynasty of *Marutam* (plains) region. For details see *Paripatal*, *Tirumurukarruppatai*, *Tiruvilaiyatar puranam* and *Perurppuranam*.

Poem number - 13 - Glory of victory and glory of guarding the country

Mallars with slim Women

(297) torutta vayal aaral piralnavum
eeru poruta ceru ulaatu vittunavum,
karumpin paattip puutta neytal
iruñ kañ erumai nirai taṭukkunavum,
kali kelu tuṇaṅkai aatiya maruṅkin

5

valai talai muutaa aampal aarnavum
oli teṅkin, imil marutin,
punal vaayil, puum poykai,
paatal caanra payam kelu vaippin,
naatu kavin aliya naamam toorri; 10
kuurru aṭuuu ninra yaakkai poola
nii civantu irutta niir ali paakkam,
viri puuñ karumpin kaḷani pullena,
tiri kaay viṭattaroṭu kaar utai pooki,
kavait talai ppeey makal kaḷutu uurntu iyaṅka 15
uuriya neruñci niiru aatu parantalai,
taatu eru marṭta kali ali manrattu
ullaṁ aliya, uukkunar, miṭal taputtu,
ullaṅnar panikkum paal aayinavee,
kaateṭe kaṭavul meena, puravee 20
ol ilai makaliroṭu mallar meena;
aaree av anaittu; anriyum, ñaalattuk
kuulam pakarnar kuṭi purantaraaa,
kuṭi purantarunar paaram oompi
alal cenra maruṅkin velli ootaatu 25
maḷai veenṭu pulattu maari nirpa,
nooyotu paci ikantu oriii,
puuttanru-peruma! nii kaatta naateṭe!

ceru - agricultural field. neytal - a plant. valaitalai - having bowed head. olital - sprouting. kavin - beauty. naamam - fear. kaluttu - a type of ghost. naru - dust. kali - jubilant noise. miṭaltaputtu - destroying the strength. panikkum - shivering. meena - that which was liked. puravu - area in forest surrounding the place where the king stays. kaṭavul - king. aaru - highway. kuulam - cereals. kuṭipurantarunar - Mallars who serve the society as agriculturalists and soldiers. paaram - family.

Lines 1-10 of this poem portray the position of enemy's country after invasion and lines 20-28 speak about the position of the country protected by the Chera king.

(297) தொருத்த வயல் ஆரல் பிறழ்நவம்

ஏறுபொருத செறு உழாது வித்துநவும்
 கரும்பின் பாத்திப் பூத்த நெய்தல்
 இருங் கண் எருமை நிரை தடுக்கு நவும்
 கலி கெழு துணங்கை ஆடிய மருங்கின் 5
 வளை தலை மூதா ஆம்பல் ஆர்நவும்,
 ஒலி தெங்கின், இமிழ் மருதின்,
 புனல் வாயில், பூம் பொய்கை,
 பாடல் சான்ற பயம் கெழு வைப்பின்,
 நாடு கவின் அழிய நாமம் தோற்றி; 10
 கூற்று அடுஉ நின்ற யாக்கை போல,
 நீ சிவந்து இறுத்த நீர் அழி பாக்கம்,
 விரி பூங் கரும்பின் கழனி புல்லென
 திரி காய் விடத்தரோடு கார் உடை போகி,
 கவைத் தலைப் பேய் மகள் கழுது ஊர்ந்து இயங்க,15
 ஊரிய நெருஞ்சி நீறு ஆடு பறந்தலை,
 தாது எரு மறத்த கலி அழி மன்றத்து -
 உள்ளம் அழிய, ஊக்குநர், மிடல் தபுத்து,
 உள்ளுநர் பனிக்கும் பாழ் ஆயினவே,
 காடே கடவுள் மேன; புறவே 20
 ஒள் இழை மகளிரோடு மன்னர் மேன;
 ஆறே அவ் அனைத்து; அன்றியும், ஞாலத்துக்
 கூலம் பகர்நர் குடி புறந்தராஅ,
 குடி புறந்தருநர் பாரம் ஒம்பி,
 அழல் சென்ற மருங்கின் வெள்ளி ஓடாது 25
 மழை வேண்டு புலத்து மாரி நிற்ப,
 நோயொடு பசி இகந்து ஓரீஇ,
 பூத்தன்று-பெரும! நீ காத்த நாடே!

Meaning

The position of the country ruled by the opponent of Chera Imayavarampan Neduncheralatan *Mallar* before battle was like this: The agricultural fields where goats are kept, have become place for the fishes to play, as the fields were filled with water. As the bulls fight among themselves in the fields, the fields need not be ploughed: to such an extent they have become muddy and soft. There were many fields where sugar cane was grown and the *neytal* flower grown in these fields served as feeds for the buffaloes and hence they need not go to some other place for grazing. Cows were grazing on the strings of *aampal* flowers that had fallen down from the heads of women

when they were playing a type of merry-go-round games with their men folks who were shouting with jubilation. The country had a frightening look with many fiery towns that had beautiful ponds, *marutam* trees where birds rest and cocconut trees.

The following was the position of the enemy's country after battle: Like the partially killed and mutilated soldiers, the towns were destroyed due to the fury of flood water. The beauty of the fields having sugar cane crops blossoming with flowers was shattered. Thorny bushes grew every where and ghosts, witches and eagles were hovering over the sky in many places where the ponds were dry without any water. All the activities of the members of academics were stopped and the whole country wore a ghostly appearance.

The following was the position of that country when it was ruled by Imayavarampan Neducheralata *Mallar*: Forest region became the palace which the king liked the most. The place surrounding the palace became the place for the abodes of King's kith and kin, personal security guards, generals and warriors who were all members of *Mallar* community. In these places they stayed with their women happily and merrily. The palace where the king resided, the adjoining places where the *Mallars* resided and all the highways became free from the fear of dacoits and anti social elements. Moreover, as the planets mars and Venus were not on aspects, the country had good rain at required places and times as a result of which the country was prosperous without any hunger or disease. The *Mallars* who were agriculturalists and soldiers protected the grains merchants and the common public. Thus the country ruled by Imayavarampan Neduncheralata *Mallar* was taking strides of progress.

7.3.2 Patirruppattu - Poem number - 38 - Poem on generous nature - composed by Kaappiyanaarruk Kaappiyanaar

The king on whom the poem was composed was Kalan kaakkanni Naarmutic ceeral Mallar whose mother was Veelaavik Koomaan Paduman Devi and father Imayavarampan Neduncheralata Mallar. His brothers were Chenkuttuva Mallar, Aadukootpaattuc Cheerlaata

Mallar and Mallar Ilankovadikal.

Though this poem speaks about the characteristic features of *Kalankaayk Kanni Naarkuti Cheera Mallar*, these features are found commonly among all the kings of *Mallar* dynasty. It has to be noted here that all these features are found among the people of this community even to day.

Lion among the Mallar kings

- (298) *ulakattooree palarman celvar,*
ellaarulḷum nin nal isai mikumee
vaḷam talai mayāṅkiya paitiram tiruttiya
kalāṅkaayk kaṇṇi naarmuṭic ceeral!
eyil mukam citaiyat tooṭṭi eevalin, 5
tooṭṭi tanta toṭi maruppu yaanai,
cev ulaik kalimaa, iikai vaan kaḷal,
ceyal amaikaṇṇic ceeralar veentee!
paricilar verukkai! paaṇar naal avai!
vaṇṇutal kaṇava! maḷḷar eēree! 10
mai ara viḷāṅkiya, vaṭu vaal maarpin
vacaiil celva! vaana varampa!
iniyavai perinee tanitani nukarkeem;
taruka ena viḷaiyaat taa il nēncattu,
pakuttuun tokutta aṇmai,
pirarkku ena vaalṭi nii aakanmaaree 15

isai - pride (due to generosity). *eyil* - fort walls. *tooṭṭi* - goad. *paricilar verukkai* - life of those who come seeking alms. *vacai* - scorn. *maiyaara* - free from defects. *maḷḷar eēree* - oh, lion among *Mallars*!

- (298) உலகத்தோரே பலர்மன் செல்வர்;
 எல்லாருள்ளும் நின் நல் இசை மிகுமே -
 வளம் தலை மயங்கிய பைதிரம் திருத்திய
 களங்காய்க் கண்ணி நார்முடிச் சேரல்!
 எயில் முகம் சிதையத் தோட்டி ஏவலின், 5
 தோட்டி தந்த தொடி மருப்பு யானை,
 செவ் உளைக் கலிமா, ஈகை வான் கழல்,

செயல் அமை கண்ணிச் சேரலர் வேந்தே!
 பரிசிலர் வெறுக்கை! பாணர் நாள் அவை!
 வாணுதல் கணவ! மன்னர் ஏறே! 10
 மை அற விளங்கிய, வடு வாழ் மார்பின்,
 வசைஇல் செல்வ! வானவரம்ப!
 இனியவை பெறினே தனிதனி நுகர்கேம்;
 தருக என விழையாத் தா இல் நெஞ்சத்து,
 பகுத்தாண் தொகுத்த ஆண்மை, 15
 பிறர்க்கு என வாழ்தி நீ ஆகன்மாறே.

Meaning

Many people of this world have wealth. Of all those wealthy persons you deserve more honour. Oh!, the king of Chera country and wearer of *kalankaay* garland and fibrous crown, you led the country to prosperity and divided the wealth among all the people! Oh, the Chera King! You have elephants that destroy the forts of enemies, and horses that are red in colour and hard working. You wear anklets made up of gold! You offer alms to those who seek them. You have singers in your court. You are a husband of beautiful lady and are like a lion among the kings of *Mallar* dynasty. You have wealth which is free from evils and your chest has scars of battles. Sky is the limit to your pride and honour. If we get alms from you, we enjoy them one by one. Since you are leading a life devoted completely for the welfare of others and since you offer alms generously without any evil thinking in mind to those who want it, let you long live.!

Explanation

The Chera king *Kalankaayk Kanni Naarmudi Chera Mallar* has been attributed as the lion among all the trios of Tamil kings, namely, the Chera, Chola and Pandiya kings, who ruled the four regions of Tamil land, namely, *kurinji* (hill), *mullai* (forest), *marutam* (plains) and *neytal* (coast). From this it becomes clear that he was the best among all other kings.

A king can be compared only with other kings. From this it becomes clear that all the other kings were also from *Mallar* dynasty only.

7.3.3 Patirruppattu - Poem number - 43 - Poem composed by Paranar on Katar Pirakkoottiya Cenkuttuva Mallar

Cenkuttuva Mallar's parents were Imayavarampan Nedunceralata Mallar and Mankilli Mallattiyar; his brothers Mallar Ilankovadikal, Kalankaaykkanni Naarmudic Chera Mallar and Aadukoot Paattuc Cheralata Mallar; wife Maiyur Kilaan Veenmaal Attuvan Chelli Mallattiyar; son Kuttuvan Chera Mallar; wife's brother Mallar Killi; ministers and generals Alumpil Veel Mallar and Villavan Kootai Mallar; friends Nuurruvar Kannar, Kayavaku of Srilanka, King of Malavan, Maatal Maraiyoon and Cheenoon; and his enemies were Irumporai (Kanaiyan), Nannan, Eerri, Atti, Kankan, Katti, Punturai, Arya kings Kanaka Vijaya, Uttiran, Vicitrana, Rudran, Bairavan, Chitrana, Sinhan and Tanutran.

The following literary works speak about this king: Poem numbers 91, 212, 270, 290, 346 and 376 of *Akananuru*; poem numbers 435 and 369 of *Purananuru*; poem number 90 in the fifth ten poems of *Patirruppattu*, line numbers 26-30 of *Cilappatikaram*; poem number 26 of *Manimekalai*, poem numbers 105 and 395 of *Narrinai*; poem number 178 of *Ainkurunuru*; poem number 34 of *Kuruntokai*; and line numbers 41-50 of *Cirupanarruppatai*.

Patirruppattu - Poem number - 43 - happiness over king's wealth

Mallars Receiving Murderous Elephants as Gift

- (299) kavari mucchi, kaar viri kuuntal
uucal meeval, ceeyilai makalir
ural poor peruñkaal, ilanku vaal maruppin,
perun kai, matamaap pakutarin, avarrul
viruntin viilpiṭi eṇṇu murai peraaa 5
kaṭavul nilaiya kal oonku neṭu varai
vaṭaticai ellai imayam aaka,
ten am kumariyoṭu aayiṭai aracar

muracutaip perum camam tataiya, aarppu eḷa,
col pala naattait tol kavin alitta 10
poor aṭu taanaip poolantaark kuṭṭuva!
irum paṇai tirāṅkap perum peyal oḷippa,
kunru varam kuurac cuṭar cinam tikaḷa,
aruvi arra peru varar kaalaiyum
arumcelar peer aarru irunkaraḷ utaittu 15
kaṭi eer puṭṭunar kaṭukkai malaiya
varaivu il atircilai muḷanki, peyal cirantu,
aar kali vaanam taḷi corintaa aṅku,
uruvar aara oompaatu unṭu,
nakaivar aara nan kalam citari 20
aṭu cirai arutta narampu ceer in kurar
paatu viraliyar pal piṭi peruka!
tuy vii vaakai, nuṇ koṭi ulinai,
venri meeval, uru keḷu cirappin,
koṇṭi mallar kol kaḷiru peruka! 25
manram paṭarntu, maruku ciraip pukku,
kaṇṭi nuṇ kool koṇṭu, kaḷam vaalṭtum
akalavan peruka, maavee! enrum
ikal vinai meevalai aakalin, pakaivarum
taanṅkaatu pukaḷnta, tuuṅku kolai muḷavin 30
tolaiyaak karpa! -nin nilai kaṇṭikumee
niṇam cuṭu pukaiyoṭu kanal cinam taviraatu,
nirampu akalpu ariyaa eeraa eeṇi,
niraintu neṭitu iraat tacumpin, vayiriyar
unṭenat tavaa ak kaḷḷin 35
vaṇ kai veentee! nin kali makilaanee!

mucchi - hair in the tuft. koṇṭi - wealth brought from other country after battle; loot. akalavan - a singer. kaṭavul - King Kuttuvan Mallar.

- (299) கவரி முச்சி, கார் விரி கூந்தல்
ஊசல் மேவல், சேயிழை மகளிர்
உரல் போல் பெருங்கால், இலங்கு வான் மருப்பின்,
பெருங் கை, மதமாப் பகுதரின், அவற்றுள்
விருந்தின் வீழ் பிடி எண்ணு முறை பெறாஅ 5
கடவுள் நிலைய கல் ஓங்கு நெடு வரை

வடதிசை எல்லை இமயம் ஆக,
 தென் அம் குமரியொடு ஆயிடை அரசர்
 முரசுடைப் பெருஞ் சமம் ததைய, ஆர்ப்பு எழ
 சொல் பல நாட்டைத் தொல் கவின் அழித்த 10
 போர் அடு தாணைப் பொலந்தார்க் குட்டுவ!
 இரும் பணை திரங்கப் பெரும் பெயல் ஒளிப்ப,
 குன்று வறம் கூரச் சுடர் சினம் திகழ,
 அருவி அற்ற பெரு வற்ற் காலையும்,
 அருஞ்செலற் பேர் ஆற்று இருங் கரை உடைத்து 15
 கடி ஏர் பூட்டுநர் கடுக்கை மலைய,
 வரைவு இல் அதிர்சிலை முழங்கி, பெயல் சிறந்து,
 ஆர் கலி வானம் தளி சொரிந்தா அங்கு,
 உறுவர் ஆர ஓம்பாது உண்டு,
 நகைவர் ஆர நன் கலம் சிதறி, 20
 ஆடு சிறை அறுத்த நரம்பு சேர் இன் குரற்
 பாடு விறலியர் பல் பிடி பெறுக!
 துய் வீ வாகை, நுண் கொடி உழிஞை,
 வென்றி மேவல், உரு கெழு சிறப்பின்,
 கொண்டி மன்னர் கொல் களிறு பெருக! 25
 மன்றம் படர்ந்து, மறுகு சிறைப் புக்கு,
 கண்டி நுண் கோல் கொண்டு, களம் வாழ்த்தும்
 அகலவன் பெறுக, மாவே! என்றும்
 இகல் வினை மேவலை ஆகலின், பகைவரும்
 தாங்காது புகழ்ந்த, தூங்கு கொளை முழுவின் 30
 தொலையாக் கற்ப!- நின் நிலை கண்டிகுமே
 நிணம் சுடு புகையொடு கனல் சினம் தவிராது,
 நிரம்பு அகல்பு அறியா ஏறா ஏணி,
 நிறைந்து நெடிது இராத் தசம்பின், வயிரியர்
 உண்டெனத் தவாஅக் கள்ளின் 35
 வண் கை வேந்தே! நின் கலி மகிழானே.

Meaning

There were women with beautiful tufts and braids of locks of hair, and attractive ornaments. If one starts to count the number of female elephants that were enjoying the male elephants which have mortar like legs, bright and glittering tusks and long trunks, he would not be able to complete his counting. Such was the number of elephants.

Cheran Kuttuva Mallar ruled the country whose boundaries ex-

tended between the mountainous region of the Himalayas on the north and beautiful Kanyakumari on the south. He won all the kings who ruled many countries in this region with the help of army of *Mallars*. Thus Chenkuttuvan Mallar was victorious in many battles. In this country rivers will always be in spate even during hot summer while in all other countries usually there will be withered bamboo bushes, no rains, hot sun and barren rivers.

During summer, when the *Mallar* agriculturalists, wearing *konrai* flowers on their heads, were ploughing their lands with new ploughs, it started to rain heavily with numerous thunders. The *Mallar* king treated his guests, kith and kin warmly and did not preserve any food stuff for his use in the future and shared his food with them, sharing whatever he had with him. He donated good ornaments to the singers to make the people enjoy their melodious music. Women singers who play on stringed instruments like *yaal* were given female elephants as gift. Murderous and gigantic elephants were presented to the generals and soldiers who wore *ulinai* flower since they were successful in sieging the forts of enemies. Moreover, they were always successful in all the battles. Enemies were frightened even by their sight and they brought a lot of wealth from the enemy country after battle.

The singer who sang songs on the victories of the king was gifted with horses. Even the enemies praised Kuttuva Mallar as he was very much interested in battles. Oh, king, the learned scholar, we saw your prosperous rule. Poor people ate food that was mixed with meat. Oh, Kuttuva Mallar! We saw your jubilant and roaring happiness!

7.3.4 Patirruppattu - Poem number - 63 - Composed by Poet Kapilar

The king on whom the poem was composed was Celvakkatunkoo Valiyada Mallar. His parents were Attuvan Ceral Irumporai Mallar and Poraiyan Perundevi Mallattiyar; his wife Veelaavikkomaan

Paduman Devi Mallattiyar and son Takatuurerinta Peruncheral Irumporai Mallar.

Poem numbers 8, 14, 384 of *Purananuru* and the eighth ten of *Patirruppattu* speak about this king.

This king of *Mallar* dynasty fought against another king of *Mallar* dynasty and won him. Later, he captured the generals and soldiers of the enemy's army who also belonged to Mallar community and added them to his army. These captivated persons changed their mind and served in his army. With that enlarged army, the king was able to score more and more victories in battle.

***Patirruppattu* - Poem number - 63 - Praising the king by stating many of his qualities together**

Enemy mallars changing their mind and joining *Vaaliyaata*

Mallar's Army

(300) *paarppaarkku allatu paṇipu aṛiyalaiyee;*
paṇiyaa uḷlamotu aṇivarak kelīii,
naṭṭoorkku allatu kaṇ aṇcalaiyee;
vaṇaṇku cilai poruta nin maṇam kamaḷ akalam
makalirkku allatu malarppu aṛiyalaiyee 5
nilam tiram peyarum kaalai aayinum
kiḷanta col nii poypu aṛiyalaiyee,
ciiyilai uliṇait teriyal cuuṭi,
koṇṭi mikailppatāt taṇ tamil cerittu
kunrunilai taḷarkkum urumin ciiri 10
oru murru iruvar oṭṭiya oḷvaat
ceru miku taanai vel poorooyee,
aatu perru aḷinta mallar maari
ni i kaṇṭanaieem 'enranar; niyum
num mukam kontu inum venrooy, atanaal 15
celvak koovee ceeralar maruka!
kaal tirai etutta muḷaṇku kural veeli
nanan talai ulakam ceyta nanru uṇṭu enin,
aṭai aṭuppu aṛiyaaa aruvi aampal

aayira vellā uḷi
vaali, aata! vaaliya palavee.

20

nukam - kings. *akalam* - chest. *uliṇai* - a flower. *iruvar* - Chola and Pandiya Mallar kings.

(300) பார்ப்பார்க்கு அல்லது பணிபு அறியலையே;
 பணியா உள்ளமொடு அணிவரக் கெழீஇ,
 நட்டோர்க்கு அல்லது கண் அஞ்சலையே;
 வணங்கு சிலை பொருத நின் மணம் கமழ் அகலம்
 மகளிர்க்கு அல்லது மலர்ப்பு அறியலையே 5
 நிலம் திறம் பெயரும் காலை ஆயினும்,
 கிளந்த சொல் நீ பொய்ப்பு அறியலையே;
 சிறியிலை உழிஞைத் தெரியல் சூடி,
 கொண்டி மிகைப்படத் தண் தமிழ் செறித்து
 குன்று நிலை தளர்க்கும் உருமின் சீறி 10
 ஒரு முற்று இருவர் ஓட்டிய ஓள் வாட்
 செரு மிகு தானை வெல் போரோயே;
 ஆடு பெற்று அழிந்த மன்னர் மாறி,
 நீ கண்டனையேம்' என்றனர்; நீயும்
 நும் நுகம் கொண்டு இனும் வென்றோய்; அதனால் 15
 செல்வக் கோவே சேரலர் மருக!
 கால் திரை எடுத்த முழங்கு குரல் வேலி
 நனந் தலை உலகம் செய்த நன்று உண்டு எனின்
 அடை அடுப்பு அறியா அருவி ஆம்பல்
 ஆயிர வெள்ள ஊழி 20
 வாழி, ஆதி! வாழிய பலவே.

Meaning

You do not bow to anyone other than the brahmins. You fear only for your friends who cooperate with you and not for others. Your sweet smelling and bow-clad chest is open only for your *Mallattiyar* wives from whom you get enjoyment and not for your enemies. Wearing the garland made up of *ulinai* flower, you fought against several kings to loot their wealth with the help of strengthened Tamil *Mallar* army. With the help of this army you fought against the two eminent Chola and Pandiya kings together and won them in battle. Your *Mallar* soldiers had won enemies who were armed with sharp swords. You captured Chola and Pandiya army *Mallars* in the

battle, changed their mind, converted them to be your loyalists and assimilated them into your army. They also joined in your army happily and readily. With this large army, you won several battles and defeated many kings. You shine as a suitable descendent of Chera Mallar kings. As long as the seas have roaring waves on them, and as long as the world continues to be virtuous, you also live on this earth.

7.3.5 Patirruppattu - Poem number - 66

This poem speaks about the qualities of king *Cheran Celvak Kadunkoo Vaaliyaatan Mallar* about whom poem number 63 also spoke.

Victory in battle achieved by *Mallar* generals

- (301) *vaanku iru maruppin tiim toṭai paḷuniya*
iṭanutaip peeriyaal paalai paṇṇi
paṭarntanai cellum mutuvaay iravala!
'iti isai murasamoṭu onru molintu, onnaar
veelutaik kuluuuc camam tataiya nuuri, 5
konru puram perra pinam payil aluvattu
tonru tirai tanta kaḷirroṭu, nellin
ampana alavai virintu urai pookiya
aar patam nalkum' enpa-kaṛuttoor
uru muraṇ taanikiya taar arum takaippin 10
naal maḷaik kuluuuc cimai kaṭukkum toonral
tool misaittu elutarum virintu ilaṅku ehkin,
taar purintanna vaalutai viḷavin
poor paṭu maḷlar poom toṭu toṭutta
kaṭavul vaakait tuy vi eeyppa 15
puutta mullaip putal cuul paravai
kaṭattitaip piṭavin toṭaik kulaic ceekum
vaan paḷiṅku viraiiya, cemparal murampin,
ilaṅku katird tiru maṇi peruum
akan kaṇ vaippin naaṭu kiḷavoonee. 20

paṭartal - thought. *onru molital* - scorning. *ampanam* - a measure. *urai iṭatal* - taking note of the grains measured with the help of grains themselves. *taarantakaippu* - *Mallar* army that was strict and

strong. *naaṇ maḷai* - monsoon. *kaṭavul vaakai* - the flower worn by the victorious *Mallar* king. *kilavan* - a descendent of *Mallar* dynasty, having the right to rule and here it refers to the Chera King Chelvak Kadunkoo Vaaliyaata Mallar.

- (301) வாங்கு இரு மருப்பின் தீம் தொடை பழுனிய
 இடனுடைப் பேரியாழ் பாலை பண்ணி,
 படர்ந்தனை செல்லும் முதுவாய் இரவல!-
 'இடி இசை முரசமொடு ஒன்று மொழிந்து, ஒன்னார்
 வேலுடைக் குழுஉச் சமம் ததைய நாறி, 5
 கொன்று புறம் பெற்ற பிணம் பயில் அழுவத்து,
 தொன்று திறை தந்த களிற்றொடு, நெல்லின்
 அம்பண அளவை விரிந்து உறை போகிய
 ஆர் பதம் நல்கும்' என்ப-கருத்தோர்
 உறு முரண் தாங்கிய தார் அருந் தகைப்பின், 10
 நாள் மழைக் குழுஉச் சிமை கடுக்கும் தோன்றல்
 தோல் மிசைத்து எழுதரும் விரிந்து இலங்கு எஃகின்
 தார் புரிந்தன்ன வாளுடை விழுவின்,
 போர் படு மன்னர் போந்தொடு தொடுத்த
 கடவுள் வாகைத் துய் வி ஏய்ப்ப, 15
 பூத்த முல்லைப் புதல் சூழ் பறவை
 கடத்திடைப் பிடவின் தொடைக் குலைச் சேக்கும்
 வான் பளிங்கு விரைஇய, செம்பரல் முரம்பின்,
 இலங்கு கதிர்த் திரு மணி பெறுஉம்
 அகன் கண் வைப்பின் நாடு கிழவோனே. 20

Meaning

Oh, the learned seeker of alms, you think about Chera king Celvak Kadunkoo Vaaaliyaata Mallar while playing a *paalai* tune in your stringed instrument *yaal*. People say that the Chera king bestows male elephants that he got as tribute from petty kings and also large quantity of grains that could not be easily measured using any measures. He fought against the enemies with the beating of battle drums and disarmed the opponents, thereby making the opponents to retreat.

The strictly disciplined and highly ordered army of Cheralata *Mallar* opposed the unordered and weak army of enemy king. The light coming from the spear-bearing infantry of *Mallar* army was bright. The Generals of *Mallar* dynasty helped the king (Cheran) to

win the battle and were celebrating their victory by garlanding the swords and the king with the garland of *vaakai* flower. Beetles hover around the bush-like vines of jasmine. Bunches of flowers of *pita* tree serve as nests for birds. Oh, king, the possessor of towns, where bounty of precious stones are available and the people of those places stoop to pick them up, you long live. Oh, king, Chelvak Kadunkoo Vaaliyaata Mallar you long live!

7.3.6 Patirruppattu - Poem Number - 81

The king referred to in this poem was Kutakkoo Ilancheral Irumporai, a king of Chera Mallar dynasty and was composed by Perunkuruurk Kilaar. His parents were Kuttuvan Irumporai (Chenguttuvan) and Kaiyur Kilaan Venmaal Antuvanchellai; grand father Maiyur Amaicchiyan Maiyur Kilaan, relatives Kalankaayk Kanni Maarmudi Cheral, Yaanaikatchey Mantaran Cheral and enemies Vicchikkoon, Ilam Palaiyan Maaran and Koopperun Cholan. The title given for this poem is *nilai vitu katti* 'glittering pieces'. In the introduction to the ninth ten poems, Mallar dynasty of Ilamceral Irumporai has been honoured as 'a dynasty having magical powers', 'rare skilled dynasty' and 'the best among royal dynasties'.

Patirruppattu - Poem Number - 81

Ancient tradition of Mallars

- (302) *ulakam purakkum uru kelu cirappin,*
vanṇak karuviya, vaḷam kelu, kamam cuul
akal iru visumpin atir cinam cirantu,
kaṭum cilai kalari, vicumpu aṭaiyuu nivantu,
kaalai icaikkum polutoṭu pulampu koḷa, 5
kaliru paayntu iyala, katu maa taanka,
oḷiru koṭi nuṭaṅkat teer tirintu koṭpa,
aracu purattu iruppinum atirvilar, tirintu,
vaayil kollaa maintinar vayavar,
maa iruṇ kaṅkulum, viḷut toṭi, cuṭar varat 10
tool piṇi miikaiyar, pukal cirantu, naalum

muṭital veṭkaiyar, netiya moliyuuu,
keṭaaa nal isait tam kuṭi nirumaar,
iṭaaa eenu viyal araik koṭpa,
naatu aṭippatuttalin, kollai maari; 15
alal vinai amainta nilal viṭu kaṭṭi,
kattalai valippa, nin taanai utavi,
veeru pulattu irutta velpoor aṇṇal!
mulavin amainta perum palam misaintu,
caaru ayarntanna, kaar aṇi yaanart 20
tuumpu akam paluniya tiim pili maanti,
kaantal ama kannic celuṇ kuṭic celvar,
kali makil meevalar, iravalarkku iiyum
kurumpu aar coolaip perum peyar kollip
peru vaay malaroṭu pacumpiṭi makilntu 25
min umilntanna cuṭarilai aayattu,
tan niram karanta vaṇ paṭu katuppin
oṭuṅku iir ooti oṇṇutal aṇikavva
koṭuṇ kuḷaikku amarnta nookin, nayavarap
peruntakaikku amarnta men col tirumukattu 30
maan ilai arivai kaṇiya, oru naal,
puṇka maala, nin puravi neṭun teer!
mumai kaivittu munnilail cellaatu,
tuu etirntu peraaat taa il mallaroṭu
tol maruṅku arutta laṅci, aran koṇṭu, 35
tuṇcaa veentarum tuṇcuka!
viruntum aaka, nin perun tootkee!

marunku - uniformity.

- (302) உலகம் புரக்கும் உரு கெழு சிறப்பின்,
வண்ணக் கருவிய, வளம் கெழு, கமஞ் சூல்
அகல் இரு விசம்பின் அதிர் சினம் சிறந்து,
கடுஞ் சிலை கழறி, விசம்ப அடையு நிவந்து,
காலை இசைக்கும் பொழுதொடு புலம்பு கொள, 5
களிறு பாய்ந்து இயல், கடு மா தாங்க,
ஒளிறு கொடி நுடங்கத் தேர் திரிந்து கொட்ப,
அரசு புறத்து இறுப்பினும் அதிரிவிலர் திரிந்து,
வாயில் கொள்ளா மைந்தினர் வயவர்,
மா இருங் கங்குலும், விழுத் தொடிச் சுடர் வரத் 10

தோள் பிணி மீகையர், புகல் சிறந்து, நாளும்
முடிதல் வேட்கையர், நெடிய மொழியூஉ,
கெடாஅ நல் இசைத் தம் குடி நிறுமார்,
இடாஅ ஏணு வியல் அறைக் கொட்ப,
நாடு அடிப்படுத்தலின், கொள்ளை மாற்றி; 15
அழல் வினை அமைந்த நிழல் விடு கட்டி,
கட்டளை வலிப்ப, நின் தானை உதவி,
வேறு புலத்து இறுத்த வெல்போர் அண்ணல்!
முழுவின் அமைந்த பெரும் பழம் மிசைந்து,
சாறு அயர்ந்தன்ன, கார் அணி யாணர்த் 20
தூம்பு அகம் பழுனிய தீம் பிழி மாந்தி,
காந்தள்அம கண்ணிச் செழுங் குடிச் செல்வர்,
கலி மகிழ் மேவலர், இரவலர்க்கு ஈயும்,
கரும்பு ஆர் சோலைப் பெரும் பெயர் கொல்லிப்
பெரு வாய் மலரொடு பசும்பிடி மகிழ்ந்து, 25
மின் உமிழ்ந்தன்ன சுடர்இழை ஆயத்து,
தன் நிறம் கரந்த வண் படு கதுப்பின்
ஒடுங்கு ஈர் ஒதி ஒண்ணுதல் அணி கௌவ,
கொடுங் குழைக்கு அமர்ந்த நோக்கின், நயவரப்
பெருந்தகைக்கு அமர்ந்த மென் சொல் திருமுகத்து 30
மாண் இழை அரிவை காணிய, ஒரு நாள்,
பூண்க மாள, நின் புரவி நெடுந் தேர்!
முனை கைவிட்டு முன்னிலைச் செல்லாது,
தூ எதிர்த்து பெறாஅத் தா இல் மன்னரொடு
தொல் மருங்கு அறுத்தல் அஞ்சி, அரண் கொண்டு35
துஞ்சா, வேந்தரும் துஞ்சுக!
விருந்தும் ஆக, நின் பெருந் தோட்கே!

Meaning

Beautiful groups of clouds that are known for protecting the world are hovering in the large and wide sky. They have frightening look and are pregnant with water. These clouds reached the sky with thundering noise and served as harbingers of the on set of winter season. As a consequence of this all the lives in the world felt sorry.

Elephants were moving away in all four directions and the movement of galloping horses were controlled by the riders who held their harnesses. Chariots were seen circling about in all places while their glittering screen clothes waved in wind. With these arrangements for

battling, the enemy army had camped out side your fort. Notwithstanding this, your Mallars showed no concern about any of these things. They did not rest at any particular place, but on the other hand patrolled all around camps. Even in utter darkness, the anklets worn by them glittered. They were anxious for battling with the enemies and were interested in concluding the battle on that day itself without prolonging it for a long period. They were sharing their gallant experiences in the battle field among themselves. In order to establish their blemish-free gallantry the *Mallars* were patrolling your wide army camp. Since you organised them into a good army and battled with enemy kings, you were able to win them. You changed the habit of looting the country that was defeated in battle. You distributed gold, melted into glittering biscuits, to the people of your *Mallar* community who fought for you, according to their gallantry in battle. Thus you were courageous and valiant enough of defeating the enemy even as you stayed inside your battle camp itself.

Wealthy people of *Mallar* community having eaten big jack fruits and drunk tasty and ripe toddy kept in black coloured bamboo containers and wearing *kaantal* garland offered the same toddy to those people who asked for something to drink. Such was the glory of *kolli* hills being ruled by you.

Your queen Cheramadevi was a great personality. She wore flowers like *iruvatci* and *champak*. She hid the fading in her complexion, caused by your separation. Her locks of hairs were black in colour and beetles hover over the hairs. The ear rings worn by her gave her a majestic look. She spoke words in a majestic manner to suit her appearance and beautiful countenance. You kindly harness your horses to your chariot today at least and start to see her. If you start out to see your queen, your enemies who were much afraid of you would be relieved of their fear and would have fearless sleep. Moreover, your shoulders also would have the pleasure of embracing your queen.

7.3.7 Patirruppattu - Poem Number - 90

This poem speaks about *Kudakko Ilancerai Irumporai*. The title given for this poem is *Kaatcivaalttu*.

Mallar being blessed

- (303) *miin vayir nirpa, vaanam vaayppa,*
accarru, eemam aaki, irul tiirntu
inpam perukat toonri, tam tunait
turaiyin eñcaamai niraikyak karru
kalintoor utarrum kaṭun tuu añcaa 5
oliru vaalḥ vaya veentar
kaliroṭu kalam tantu,
tonru molintu tolil keetpa,
akal vaiyattup pakal aarri
maayaap pal pukaḥviyal vicumpu uurtara, 10
vaalḥ valiyuruttu, cemmai puu unṭu,
aran vaalṭta narḥu aaṇṭa
virāl maantaran virāl maruka!-
iiram uṭaimaiyin, niir ooraṇaiyai;
alappu arumaiyin, iruvicumpu anaiyai; 15
koḷak kuraipataamaiyin, munniir anaiyai
pal miin naappaṇ tiṅkal poola,
puutta curramoṭu polintu toonralai -
uru keḷu marapin ayirai paraviyum,
kaṭal ikuppa veel iṭṭum 20
uṭalunar miṭal caayttum,
malaiyavum nilattavum aruppam vavvi,
perra perum peyar palar kai iriṭiya
korrat tiruvin uravoor umpal!
kaṭṭip pulukkin koṅkar kooṭee! 25
maṭṭap pukaavin kuṭṭuvar eere!
eḷaa at tunait tooḷ puuḷiyar meymmarai!
iraṅku niirp parappin marantaiyoor poruna!
veṇ puu veḷaiyoṭu curai talaimayakkiya
viravu molik kaṭṭuur vayavar veentee! 30
uravuk kaṭal anna taṅku arun taanaiyoṭu,

- maan vinaic caapam maarpura vaanḥi,*
ñaan pora viḷaṅkiya vali keḷu tatak kai,
vaarttu punaintanna eentu kuvavu moympin,
miin puuttanna viḷaṅku maṇip paanṭil 35
aay mayirk kavariṭ paaymaa meelkoṇṭu
kaalḥham piṭṭu erintu,
viḷumattin pukalum peyaraa aāṇmai,
kaaṇci caanra vayavar peruma!
viṅku perum ciṛappin oonḥu pukaḷooyee! 40
kaḷani ulavar taṇṇumai isaippin,
palana mañṇai malai cettu aalum,
taṇ punal aatunar aarppoṭu mayanḥi,
vem poor mallar teṇ kiṇai karaṅka,
kuuḷutai nala il eeru maaru cilaippa, 45
celum pala irunta koḷum pal taṇ paṇaik
kaavirip paṭappai nal naaṭu anna,
vaḷam keḷu kuṭaiccuul, aṭaṅkiya koḷkai,
aariya karpin, teeriya nal isai,
vaṇṭu aar kuuntal, oṇṭoṭi kaṇava! - 50
nin naal tiṅkal aṇaiya aaka! tiṅkal
yaanṭu ooraṇaiya aaka! yaanṭee
uulḥ anaiya aaka! uulḥ
vellā varampina aaka! - ena ulli,
kaanḥu vanticin, yaanee - ceru mikku 55
urum ena muḷaṅkum muracin,
peru nal yaanai, irai kilavooyee!

- (303) மீன் வயிற் நிற்ப, வானம் வாய்ப்ப,
அச்சற்று, ஏமம் ஆகி, இருள்தீர்ந்து
இன்பம் பெருகத் தோன்றி, தம் துணைத்
துறையின் எஞ்சாமை நிறையக் கற்று,
கழிந்தோர் உடற்றும் கடுந் தூ அஞ்சா 5
ஒளிறு வான் வய வேந்தர்
களிற்றோடு கலம் தந்து,
தொன்று மொழிந்து தொழில் கேட்ப,
அகல் வையத்துப் பகல் ஆற்றி
மாயாப் பல் புகழ் வியல் விசம்பு ஊர்தர, 10
வான் வலியுறுத்து, செம்மை பூஉண்டு
அறன் வாழ்த்த நற்கு ஆண்ட

விறல் மாந்தரன் விறல் மருக! -
 ஈரம் உடைமையின், நீர் ஓரணைணை;
 அளப்பு அருமையின், இரு விசும்பு அணையை; 15
 கொளக் குறைபடாமையின், முந்நீர் அணைணை;
 பல் மீன் நாப்பண் திங்கள் போல,
 பூத்த சுற்றமொடு பொலிந்து தோன்றலை -
 உரு கெழு மரபின் அயிரை பரவியும்,
 கடல் இருப்ப வேல் இட்டும், 20
 உடலுநர் மிடல் சாய்த்தும்,
 மலையவும் நிலத்தவும் அருப்பம் வெளவி,
 பெற்ற பெரும் பெயர் பலர் கை இரீஇய
 கொற்றத் திருவின் உரவோர் உம்பல்!
 கட்டிப் புழுக்கின் கொங்கர் கோவே! 25
 மட்டப் புகாவின் குட்டுவர் ஏறே!
 எழாஅத் துணைத் தோள் பூழியர் மெய்ம்மறை
 இரங்கு நீர்ப் பரப்பின் மரந்தையோர் பொருந்!
 வெண் பூ வேளையொடு சுரை தலைமயக்கிய
 விரவு மொழிக் கட்டுர் வயவர் வேந்தே! 30
 உரவுக் கடல் அன்ன தாங்கு அருந் தானையொடு,
 மாண் வினைச் சாபம் மார்புற வாங்கி,
 ஞாண் பொர விளங்கிய வலி கெழு தடக் கை,
 வார்த்து புனைந்தன்ன ஏந்து குவவு மொய்ம்பின்,
 மீன் பூத்தன்ன விளங்கு மணிப் பாண்டில், 35
 ஆய் மயிர்க் கவரிப் பாய்மா மேல்கொண்டு,
 காழ் எஃகம் பிடித்து எறிந்து,
 விழுமத்தின் புகலும் பெயரா ஆண்மை,
 காஞ்சி சான்ற வயவர் பெரும!
 வீங்கு பெருஞ் சிறப்பின் ஓங்கு புகழோயே! 40
 கழனி உழவர் தண்ணுமை இசைப்பின்,
 பழன மஞ்ஞை மழை செத்து ஆலும்,
 தண் புனல் ஆடுநர் ஆர்ப்பொடு மயங்கி,
 வெம் போர் மள்ளர் தெண் கிணை கறங்க,
 கூழுடை நல இல் ஏறு மாறு சிலைப்ப, 45
 செழும் பல இருந்த கொழும் பல் தண் பணைக்
 காவிரிப் படப்பை நல் நாடு அன்ன,
 வளம் கெழு குடைச்சுதல், அடங்கிய கொள்கை,
 ஆறிய கற்பின், தேறிய நல் இசை,
 வண்டு ஆர் கூந்தல், ஒண்தொடி கணவ! - 50
 'நின் நாள் திங்கள் அனைய ஆக! திங்கள்
 யாண்டு ஓரணைய ஆக! யாண்டே
 ஊழி அனைய ஆக! ஊழி

வெள்ள வரம்பின ஆக! என உள்ளி,
 காண்கு வந்திசின், யானே-செரு மிக்கு 55
 உரும் என முழங்கும் முரசின்,
 பெரு நல் யானை, இறை கிழவோயே!

Meaning

As the planets in the sky took to their strategic and appropriate places to cause rain, it rained heavily and all the places became prosperous and fertile. All the beings in the world were happy and shed their fear. Kudakkoo Ilamceral Irumporai was their protector. He was a learned scholar, having achieved mastery in all arts.

He had the skill and power to oppose any enemy how ever strong he might be. He won his enemies who had glittering swords and captured their elephants as well as chariots. He was magnanimous enough to return back to the enemies all the wealth got from them when they repented. The enemies appreciated his humanitarian consideration and served under him. Thus he was ruling his country without any bias like the sun.

He defeated all his enemies with the might of his sword and spread his fame to the length and breadth of this wide world. He ruled his country so virtuously that even the god of virtue blessed him. Oh, virtuous king, a descendant of virtuous and victorious Maantaranceral Irumporai of talented *Mallar* dynasty!

Since you love all beings equally without any prejudice, you are like cool water. Since your skill is very powerful that could not be measured, you are gigantic like the sky. Since you have inexhaustible wealth to offer to the alms-seekers, you are rich like ocean.

You, like the cool and pleasant moon that shines amidst stars, glitter amidst the galaxy of your *Mallar* kin and you shine brighter than any of them!

You, having worshipped the goddess residing at the temple in *Aayirai hills*, whom dreadful *Mallars* worship, and having thrown the spear at the enemies, destroyed all your enemies!

By capturing all the forts of enemy kings that were constructed both on plains and on hills, you accumulated a lot of wealth and you distributed all those wealth to those who sought them. Such was the greatness of your fame, oh, a descendent of *Mallar* dynasty.

Oh, the king of *Konkars* who eat rice mixed with *tamarind* juice! Oh, lion among the people of *Kutta* country who drink toddy as their food! Oh, the protector of the people of *Puuli* country who do not attack the retreating enemies! Oh, the king of *Maantai* country where there are roaring ponds! Oh, the king of soldiers camping near the battle field where bottle-gourd vines and *veeli* vines grow!

Oh, the possessor of sea of soldiers who could not be controlled by enemies! Oh, the valiant king, having scar on your finger, due to frequent shooting of arrows by keeping the bow on your chest! Oh, the possessor of well set and sturdy shoulders. Oh, the valiant king, attacking the enemy kings with spear, riding on a horse having jewel-adorned, and bright saddle! Oh, the king, you know the unstable and ephemeric nature of this world. You are very popular and famous with your courage!

Peacocks start to dance in the groves of plains region, thinking the beating sound of the drums to be that of thunders. The sound from battle drums meant for the Mallars mixes with that from the people who bath in cool water. The oxen in the wealthy houses clash among themselves. Oh, the husband of Chera Maadevi who wears gem studded, beautiful anklets, and who has chastity and good qualities, you long live.

Oh, the possessor of victory drums that produce more sound than the enemies in the battle field! You possess big army of elephant riding men. Let every day of your life grow in duration equivalent to a month! Let every month of your life grow in duration equivalent to an year! Let each of these years grow in time duration equivalent to a deluge! Let each of these deluges grow in time duration! So blessing you, oh, Chera Malla, I have come to see you!

7.4 *Perumpanarruppatai*

Perumpanarruppatai is the fourth of the anthology called *Pattuppattu*. This work was composed by poet Kadiyalur Uruttiran Kannanar. He was the poet who composed *Pattinappalai*, the ninth work in the anthology *Pattuppattu*.

He makes a descriptive statement about the way of life of many Tamil social groups such as Mallar, Ulavar, Umanar, Eyirriar, Eyinar, Aayar, Aaycciyar, Valainar, Antanar.

He speaks about the hero of his work Ilantiraiyan as *Mallar Malla*, meaning the best *Mallar* among all *Mallars* (line 455). Further, he mentions there were *Mallar* clubs (line 143) and City of *Mallars* (line 254).

7.4.1 History of *Ilantiraiyan*, the hero

King Ilantiraiyan who ruled Tondai Nadu from his capital Kanchipuram was a king of *Mallar* dynasty. It is said that he was born to a Chola king and Piilivalai, the daughter of king of Naga Nadu. Uruttiran kannanar says that there were Mallar clubs and Mallar cities in this country. Srinivasa Iyengar, in his book entitled Tamil studies mentions that there were Mallar settlements and Tiruvehka temple surrounding the palace of king Ilantiraiyan.

When there are clear cut evidences as to the fact that Ilantiraiyan of *Perumpanarruppatai* belonged to *Mallar* dynasty, it is ridiculous that some of the miscreants in order to hide the fact say that he belonged to Tiraiyan or Tondaiyan dynasty. It has to be borne in mind that the names Tiraiyan, and Tondaiyan do not refer to names of dynasties. Corrupting the forms Mallan Manram and Mallar Perur into Mallal Manram and Mallal Perur respectively is also incorrect.

Three portions have been gleaned from *Perumpanarruppatai* and described in the following passage. The first one mentions that Ilantiraiyan had organised *Mallan* clubs, while the second one, there were *Mallan* cities in his countries and the last one, Ilantiraiyan was the best *Mallan* among all *Mallans*.

7.4.2 Perumpanarruppadai - Line Numbers 139 - 147

Mallar Academies

- (304) *celnaa yanna karuvir curramotu*
keelaa mannar katipulam pukku 140
naalaa tantu naravunotai tolaicci
illaṭu kaḷḷin tooppi paruki
mallan manrattu mataviṭai keṇṭi
maṭivaayt taṇṇumai naṭuvaṭ cilaippac
cilainavi leruḷttoo loocci valan vaḷaiyuuup 145
pakalmakil tuṇkun tuṇkaa irukkai
muraṇṭalai kaḷinta pinrai mariyaa.

keel - kith and kins. *keelaa mannar* - enemy kings of *Mallar* dynasty.

- (304) செல்நா யன்ன கருவிற் சுற்றமொடு
 கேளா மன்னர் கடிபுலம் புக்கு 140
 நாளா தந்து நறவுநொடை தொலைச்சி
 இல்லடு கள்ளின் தோப்பி பருகி
 மல்லன் மன்றத்து மதவிடை கெண்டி
 மடிவாய்த் தண்ணுமை நடவட் சிலைப்பச்
 சிலைநவி லெறுழ்த்தோ னோச்சி வலன்வளையுட்ப145
 பகல் மகிழ் தூங்குந் தூங்கா இருக்கை
 முரண்டலை கழிந்த பின்றை மறிய.

Meaning

Mallars, armed with dangerous bows, entered into an enemy *Mallar's* strongly guarded country with their relatives and captured their herds of cows in the darkness of early morning, like hounds that catch their prey unfailingly, once they aim at them. The *Mallars* drank toddy and ate food with the money that they got by selling the cows captured. After this, they went to the *Mallar* clubs to relax by having a brief nap. There were arrangements in the *Mallar* clubs for this purpose.

Explanation

Mallars enter into the enemy's country during night time to cap-

ture their herds of cows. After capturing the cows, they return back to their places early in the morning along with the captives. Then they take food and toddy in the morning and go to *Mallar* clubs where they relax and enjoy singing and dancing. This relaxes them to a great extent. The enemy king is also a king of *Mallar* dynasty as per the statement made by the poet, namely, *Keelaa mannar*.

7.4.3 Perumpanarruppadai - Line Number 253 - 256

Mallar city and Mallar's Hospitality

- (305) *tolpaci ariyaat tulankaa virukkai*
mallar peeruur matiyin maṭiya
vinaiṇar tanta veṇṇel valci 255
manaivaa laḷakin vaattotum perukuvir.

vinaiṇar - *Mallar*, agriculturalists.

- (305) தொல்பசி அறியாத் துளங்கா விருக்கை
 மல்லற் பேரூர் மடியின் மடியா
 வினைஞர் தந்த வெண்ணெல் வல்சி 255
 மனைவா ழளகின் வாட்டொடும் பெறுகுவீர்.

Meaning

If you stay in the cities of *Mallar* where there are settlements of prosperous of *Mallars*, you will not have any hungry, which is quite common in other countries, as you get food of white rice, got from the hard work of agricultural *Mallars*, and the chicken grown in their houses.

Explanation

Mallar cities were prosperous and their hospitality was renowned. Some of the commentators give the meaning 'fertile' to the word *mallan* which is incorrect. The phrase *mallar peeruur* means "the city where *Mallars* reside" only. That the words *Mallar/Mallar* refer to people of a particular community has been dealt with already in chapter II

as 'Mallar eeree!'

7.5 Kuruntokai

Kuruntokai, a collection of 400 Sangam poems, has poems of length varying between 4 and 8 lines. This is one among the eight anthologies called *Ettuttokai*. This work is compiled by Puurikkoo. Of the 400 poems in this collection, four poems have been composed by poets of *Mallar* community (present day *Pallars*). Poem number 72 is composed by poet *Mallanaar*, 82 by Kutuvan Ilamallanaar and 188 and 215 by poet Mallanar, son of Madurai Alakkar Gnaalaar. These four poems, and 3 poems, namely, poem numbers 31, 34 and 364 that speak about *Mallars* are described in the following passage.

Chera king *Aattanati Mallar* being washed away by the floods in the river Cauvery when he was engaged in aquatic games; *Aatimanti*, his wife and daughter of Mallar Karikal Valavan going out in search of him; the roaring victory of *Mallar* army of Chera Mallar Kuttuvan; and the prostitutes enchanting the people of Mallar community during festival seasons, who were occupying key positions in government and so on are described in these poems.

7.5.1 Kuruntokai - Poem number - 31 - Marutam - Composed by Aatimanti

Mallars playing aquatic games

(307) *maḷḷar kuḷiiya viḷavinaanum,
makalir taḷiiya tuṇaṅkaiyaanum,
yaanṭum kaṇṇeen, maṇ takkakoonai;
yaanum oor aatukala makaḷee; en kaik
koṭu iir ilaṅku vaḷai nekiḷtta
piṭṭu keḷu kuricilum, oor aatukaḷa makanee.*

(307) மள்ளர் குழீஇய விழவினானும்,
மகளிர் தழீஇய துணங்கையானும்,
யாண்டும் காணேன், மாண் தக்ககோணை;
யானும் ஓர் ஆடுகள மகளை; என் கைக்

கோடு ஈர் இலங்கு வளை நெகிழ்த்த
பீடு கெழு குரிசிலும், ஓர் ஆடுகள மகளை.

Editor's note : The above poem is a statement made by the lady to her maid.

Mallar Chera Aattanati, husband of Aatimanti, the daughter of Mallar Karikar Cholan, arrived in the company of his Mallar relatives at Kalaaar Perunturai where aquatic games had been arranged, in order to show his skills in aquatic games to his father-in-law. When he was swimming in the river *Cauvery* he was washed away by the floods in the river. At that time, his wife *Aatimanti* set out in search of him and sang this poem. A poem in *Akananuru*, number 222, composed by *Paranar* also speaks about this incident. The following are the lines:

*kaḷaaarp perunturai viḷavin aatūm,
iṭṭu eḷil polinta eentu kulavu moympin,
aatṭan atti nalan nayantu uraii.*

கழாஅர்ப் பெருந்துறை விழவின் ஆடும்,
ஈட்டு எழில் பொலிந்த ஏந்து குலவு மொயம்பின்
ஆட்டன் அத்தி நலன் நயந்து உரைஇ.

This festival has been called as *Kallaaarp Perunturai* festival. It is a part of the celebration of *Indira* festival, celebrated on the banks of the river *Cauvery*. Poet *Paranar* speaks about it in poem number 376 in *Akananuru* in the following manner:

*cellal, makilṇa! nir cey kaṭan uṭaiyenman
kallaa yaanai kaṭi punal karrena
mali punal pota marutu oonku paṭappai
oli katirk kaḷani, kaḷaaar munturai,
kali koḷ curramoṭu karikaal kaṇa.*

செல்லல், மகிழ்ந்! நிற் செய் கடன் உடையென்மன்
கல்லா யானை கடி புனல் கற்றென
மலி புனல் பொத மருது ஓங்கு படப்பை,
ஒலி கதிர்க் கழனி, கழாஅர் முந்துறை
கலி கொள் சுற்றமொடு கரிகால் காண.

The poet says that *Aattanati* arrived at the spot where aquatic

games had been arranged in the company of his jubilant and shouting *Mallar* relatives.

Meaning

My lover *Aattanati* could not be located in any place even though I searched for him in several places including the place where our *Mallar* relatives stay in connection with the *Kalaaarp Perunturai* aquatic games and the place where women play *tunankai* games in which they embrace one another. Since I went to several places in search of him, I resemble a dancing girl who goes to several places and my beloved husband *Mallar* resembles a dancer as he is searched by me.

Poet *Paranar*, in his poem number 236 of *Akananuru*, mentions the others places where *Aatimanti* searched for her husband. The following are the lines.

*eerru irñ curiyal mañantu vittai,
aattan attiyaik kaanñiroo ? ena
naattin naattin, uurin uurin,
kaṭal koṇṭanru ena punal oḷittanru ena
kaluṇṭa kaṇṇaḷ, kaakalar, keṭutta
aati manti poola*

ஏற்று இருஞ் சுரியல் மணந்து வித்தை,
ஆட்டன் அத்தியைக் காணீரோ ? என
நாட்டின் நாட்டின், ஊரின் ஊரின்,
கடல் கொண்டன்று' என, புனல் ஒளித்தன்று என
கலுழந்த கண்ணள், காதலற் கெடுத்த
ஆதி மந்தி போல,

Meaning

When *Aattananti*, the husband of beautiful and long-plaited *Aatimanti*, fell into the river *Cauvery* and was washed away by the floods, *Aatimanti* started searching him by visiting several towns in many countries where the river *Cauvery* flows.

From this it becomes quite clear that the Chera king *Aattanati*, Cholan *Karikalan*, and his daughter *Aatimanti* all belong to *Mallar*

countries where the river *Cauvery* flows.

7.5.2 Kuruntokai - Poem Number - 34 - Poet Kolikkannan

Mallar Kuttuvan's jubilation of victory over enemies

(308) *oruppa oovalar, marupppat teeralar,
tamiyar urankum kavvai inraay,
iniyatu keettu inpuruka, ivvuuree
munaaatu, yaanaiyankurukin kaanalam peruntootu
atṭa mallar aarppu isai veruum
kuttuvan maantai anna em
kulai vilanku aay nutar kilavanum avanee.*

(308) ஒறுப்ப ஓவலர், மறுப்பத் தேறலர், தமிழர் உறங்கும் கௌவை இன்றாய்,
இனியது கேட்டு இன்பறுக, இவ்வுரே -
முனாஅது, யானையங்குருகின் கானலும் பெருந்தோடு
அட்ட மன்னர் ஆர்ப்பு இசை வெருஉம்
குட்டுவன் மாந்தை அன்ன எம்
குழை விளங்கு ஆய் நுதற் கிழவனும் அவனே,

Editor's note : This poem is a statement made by the lady to an elderly lady in her house.

kilavan, kilavi - people of *Marutam* (plains) region belonging to *Mallar* community. *attamallar* - the king who won the enemy king, namely, *Mallar Cheran Kuttuvan*, and the *Mallar* army commanders and *Mallar* soldiers, who fought for king's victory. *oovalar* - mother and other close relatives. *kavvai* - scornful words. *tootu* - a collection, group, *yaanaiyankuruku* - a type of sparrow. *maantai* - a place name (often referred to in Sangam poems) (*mallaniir maantiyar maakkutun kootaikku* is a line from *Muttollaayiram*). *porul* - to *Katunkotai* who lives in *Maantai*, a place ruled by *Mallar* king.

Meaning

The lady's mother, who is always with her, punished the lady. Her father and others who are unaware of the fact that she had already had sexual intercourse with her lover, refuse to get her married to her lover. Let the people of this town, who do not know that the

lady love sleeps alone, understand that the parents have now agreed to the marriage of the lady love and her lover. The lady love has locks of hair and is beautiful like victorious town Maantai that makes the enemies to get frightened over the victory of Mallar army of Mallar Cheran Kuttuvan.

7.5.3 Kuruntokai - Poem number - 72 - Poem Composed by Mallanaar, a poet of Mallar community

Sufferings of lover

(309) *puu ottu alamarum takaiya; ee ottu
ellaarum ariya nooy ceytanavee
tee molit tiranta men tool, maa malaip
pariii vittiya enal
kuriii oppuvaal, peru malaik kannee!*

(309) பூ ஒத்து அலமரும் தகைய; ஏ ஒத்து.
எல்லாரும் அறிய நோய் செய்தனவே -
தே மொழித் திரண்ட மென் தோள், மா மலைப்
பரீஇ வித்திய ஏனல்
குரீஇ ஒப்புவாள், பெரு மழைக் கண்ணே!

Editor's note : The lover says this to his companion who identified some difference with him.

Meaning

The lotus like cool eyes of lady love, who has soft and tender shoulders that scare away the sparrows found in the millet field where cotton is also grown as intercrop, pierced the mind of lover like an arrow and caused him severe sufferings that could not be concealed from others.

7.5.4 Kuruntokai - Poem number - 82 - Composed by

Katuvan Mallanaar, a poet of Mallar community

What would be the nature of the lover who does not turn up even during winter ?

(310) *vaar uru vanar katuppu ulari, puran ceerpu
alaaal enru nam aluta kan tutaippaar;~
yaar aakuvarkol ? - tooli! - caaral
perum punak kuravan cirutinaï marukaal
kolun koti avarai puukkum
arum pani arciram vaaraatooree.*

(310) வார் உறு வணர் கதுப்பு உளரி, புறஞ் சேர்பு
அழாஅல் என்று நம் அழுத கண் துடைப்பார்;
யார் ஆகுவர்கொல் ? -தோழி! - சாரல்
பெரும் புனக் குறவன் சிறுதிணை மறுகால்
கொழுங் கொடி அவரை பூக்கும்
அரும் பனி அற்சிரம் வாராதோரே.

Editor's note : This poem is a statement by the lady love, who suffers due to winter season, to her maid who informed her that her lover would come back.

Meaning

Oh, my maid! My lover used to wipe off my tears leaning on my back and stretching my locks of hair with his fingers and will soothe me by asking me not to weep. What would be the nature of my lover who has not turned up even during the depth of winter during which time the beans plants of Kuravan blossom!

7.5.5 Kuruntokai - Poem numbers 186 and 215 composed by Mallanaar son of Madurai Alakkar Gnaalar

Evening torturing lady love

(311) *mukai murrinavee mullai; mullaiyoṭu
takai murrinavee, tankaar viyan punam -
vaal ilai nekiṭtoor yaaraar -
maalai vantānru, en maan nalam kurittee*

(311) முகை முற்றினவே முல்லை; முல்லையொடு
தகை முற்றினவே, தண்கார் வியன் புனம் -
வால் இழை நெகிழ்த்தோர் வாரார் -
மாலை வந்தன்று, என் மாண் நலம் குறித்தே.

Editor's note : This poem is the statement made by the lady love, who suffers on the arrival of evening, to her maid.

Meaning

Oh, my maid! The buds in jasmine vine have ripened. Rain - water-fed forest regions are full of ripe jasmine and other flowers. But, my lover, who has caused my beautiful ornaments to become loose-fitting, has not yet turned up. However, this evening has arrived to torture my chaste womanhood!

Kuruntokai - Poem number - 215

Lover will turn up today itself

(312) paṭarum paipayar peyarum; cuṭarum
enruul maamalai maraiyum; inru avar
varuvar kol, vaali-tooli! niir il'
varuṇ kayam tulaṭiya ilaṅku maruppu yaanai
kurum porai maruṅkin amar taṇai taliik
koṭu vari irum puli kaakkum
neṭu varai maruṅkin curan irantooree.

(312) படரும் பைபெயப் பெயரும், சுடரும்
என்றாழ் மாமலை மறையும், இன்று அவர்
வருவர் கொல், வாழி-தோழி! - நீர் இல்
வறுங் கயம் துழைஇய இலங்கு மருப்பு யானை
குறும் பொறை மருங்கின் அமர் தணை தழீஇக்
கொடு வரி இரும் புலி காக்கும்
நெடு வரை மருங்கின் சுரன் இறந்தோரே.

Editor's note : This poem is the statement made by maid.

Meaning

Oh, my lady, you long live! All your sufferings due to your separation from your lover would vanish slowly. The bright sun would

set behind the mountain range. Your lover would turn up today itself after crossing the dangerous desert region found near the mountainous area where the male elephants protect their female elephants from the attack of big tigers.

7.5.6 Kuruntokai - Poem number - 364 - composed by poetess Avvaiyar

Prostitutes tempting Mallars

(313) aril pavarp pirampin varip pura niir naay
vaalai naal irai peruum uuran
pon kool avir totit tar kelu takuvi
er purankuurum enpa; terrena
vaṇaṅku irai paṇait tool.el valai makalir
tuṇaṅkai naalum vantana; av varaik
kaṇpora, maru atankaṇ avar
maṇam kolarku ivarum mallar pooree.

(313) அரில் பவர்ப் பிரம்பின் வரிப் புற நீர்நாய்
வாளை நான் இரை பெறாஉம் ஊரன்
பொன் கோல் அவிர் தொடித் தற் கெழு தகுவி
எற் புறங்கூறும் என்ப; தெற்றென
வணங்கு இறைப் பணைத் தோள் எல் வளை மகளிர்
துணங்கை நானும் வந்தன; அவ் வரைக்
கண் பொர, மற்று அதன்கண் அவர்
மணம் கொளற்கு இவரும் மன்னர் போரே.

Editor's note : This poem is a statement made by a prostitute to her companion about another prostitute who is a backbiter.

parattai - prostitute. paankar - companion. uuran - the word uur refers to the place where Mallars, the people of plains (marutam region) live. Mallar's chief is known as uuran, Tolkappiyar mentions in sutra number 8 of Purattinai That the fortification for plains (marutam) region is ulinai (ulinai taanee marutattup puranee). There are fortifications all around the towns in Marutam region. It was only in Marutam region and among Mallars that towns and governments emerged for the first time.

The phrase *mallar poore* refers to the *Indira* festival celebrated by *Mallars* and such functions as aqua game, spring festival, etc. are observed as part of it. Refer poem number 307 of *Aatimanti* in *Kuruntokai* for further details.

tunankai - it is a festival game, played by men and women together. This is called as *cinkikkuuttu* also. It is played by folding both the hands. It was customary for men and women to play this game during festival days in those days.

Meaning

The town of *Mallar's* chief is so fertile that a beaver eats scabbard fish as its morning food. Prostitutes who wear gold ornaments and who have all the qualities as to have sexual intercourse with *Mallars*, say that I am a backbiter. The day has come for others to know what they say is false, with the arrival of festival day in which women, having bamboo like shoulders, soft and tender arms wearing bangles, dance in order to attract those ladies who did not sight others.

She claims that she would attract her lover during the festival of *tunankai*.

7.6 Ainkurunuru

The sangam literary work *Ainkurunuru* consists of five hundred poems, speaking about the five regions of Tamil land, namely, 1. *kurinji* (hill) region, 2. *mullai* (forest) region, 3. *marutam* (plains) region, 4. *neytal* (coastal) region and 5. *paalai* (desert) region in hundred poems each, composed by five poets, namely, 1. *Ooram pookiyar*, 2. *Ammuuvannar*, 3. *Kapilar*, 4. *Ootalantaiyar* and 5. *Peyanar* respectively. These poems have been compiled by Pulatturai Murriya Kudalur Kilar, a noble man of *Mallar* community, on the instructions of the Chera Mallar King Yaanaikkat Cey Mandaram Ceralirumporai. Since this collection consists of five hundred poems ranging between three and six lines, it is called as a collection of five hundred small poems.

Poem number 94 composed by Oorampookiyar, poem numbers 371, 383 and 400 by Ootalantaiyar and poem number 43 composed by Peeyanar which speak about *Mallars* have been taken up for description in the following passage.

7.6.1 Ainkurunuru - Poem number - 94 - Marutam - Erumaippattu - composed by Oorampookiyar

Buffaloes living with she - buffaloes like Mallars

(314) *mallaṛ anna taṭaiṇ kooṭṭu erumai*
makaḷiṛ anna tuṇai yoṭu vatiyum
niḷal mutir ilāñcip paḷanat tatuvee -
kaḷanit taamarai malarum
kavin peru cuṭarnutal tantai, uuree.

mallaṛ - paḷḷar. *talai makkaḷ* - dynasty of kings. *uḷavar* - agriculturalist. *ватиyum* - staying. *ilāñci* - pond. *nutal* - forehead. *paḷanam* - agricultural field.

(314) *மள்ளர் அன்ன தடங் கோட்டு எருமை*
மகளிர் அன்ன துணை யொடு வதியும்
நிழல் முதிர் இலஞ்சிப் பழனத் ததுவே -
கழனித் தாமரை மலரும்
கவின் பெரு சுடர்நுதல் தந்தை, ஊரே.

Meaning

Mallars live and enjoy their lives with their women. Like *Mallars*, strong male buffaloes that have sturdy necks and horns, also live and enjoy with their female buffaloes, in this town. In this town there are full of agricultural fields surrounded by ponds. Lotus flowers can be seen in the agricultural fields of this town. This is the town where my lady love known for the beauty of her forehead lives.

7.6.2 Ainkurunuru - Poem number - 371 - Paalai - Composed by Ootalantaiyar

Peacocks dance to the drumming of Mallars

- (315) *maḷḷar koṭṭin māññai aalum*
uyar neṭuñ kunṛam paṭu maḷai talaiic
curam nani iniya aakukatilla -
'arāneri itu' enat teḷinta en
pirai nutar kurumakaḷ pookiya curanee!

maḷḷar - jubilant and roaring people of *Paḷḷar* community. *koṭṭu* - drumming sound. *māññai* - peacock. *talaii* - having rained.

- (315) *மள்ளர்* கொட்டின் மஞ்ஞை ஆலும்
 உயர் நெடுங் குன்றம் படு மழை தலைஇச்
 சுரம் நனி இனிய ஆகுகதில்ல -
 'அறநெறி இது' எனத் தெளிந்த என்
 பிறை நுதற் குறுமகள் போகிய சுரனே!

Meaning

Peacocks dance to the drum sound that was made by the *Mallars* for their merriment and jubilation, and it rained at *Nedunkunram*. "My daughter's elopement with her lover is a good deed", lamented a mother.

7.6.3 Ainkurunuru - Poem number - 383 - Paalai - Composed by Ootalantaiyar

Mallan feeling happy

- (316) *koṭ karumpu ararrum naaṭ surattu amanra*
neṭuñ kaal maraa attuk kuṛuñc cinai parri,
valam curi iṇar koytarku ninra
maḷḷan ullam makil kuurntanree -
paiñcaayp paavaikkum tanakkum
amcaay kuuntal aayvatu kaṇṭee.

koṭ karumpu - the bee that sucks honey. *ararrum* - will wound. *amanra* - surrounding. *maraattuk kuṛumcinai* - short branch of

veṇkaṭampa tree. *vaalinar* - surrounding, bright cluster of flowers. *maḷḷan* - pallan, a noble man.

- (316) கோட் கரும்பு அரற்றும் நாட் சுரத்து அமன்ற
 நெடுங் கால் மரா அத்துக் குறுஞ் சினை பற்றி,
 வலம் சுரி இணர் கொய்தற்கு நின்ற
 மள்ளன் உள்ளம் மகிழ் கூர்ந்தன்றே -
 பைஞ்சாய்ப் பாவைக்கும் தனக்கும்
 அம்சாய் கூந்தல் ஆய்வது கண்டே.

Meaning

A noble man of *Mallar* community, who was plucking a cluster of flowers that was hovered by honey - sucking bees, by holding a narrow branch of *veṇkaṭampa* tree, felt happy at the sight of his good natured lady who was scrutinizing her beautiful locks of hairs.

7.6.4 Ainkurunuru - Poem number - 400 - Paalaittinai - composed by Ootalantaiyar

Trees that prospered like Mallars

- (317) *maḷḷar anna maravam talīii*
makaḷir anna aatukoṭi nuṭaṅkum
arum patam koṇṭa perum pata veenil,
'kaatal puṇarntanaḷ aaki, aaykaḷal
veñ cina viral veer kaalāiyotu
inru pukutarum' ena vantanru tuutee.

maḷḷaranna - having strong and sturdy branches like people of *Mallar* community. *maravam* - a strong tree. *talīii* - prospered with branches. *viral* - victory. *pukutarum* - income. *vantanru* - it came.

- (317) *மள்ளர்* அன்ன மரவம் தழீஇ
 மகளிர் அன்ன ஆடுகொடி நுடங்கும்
 அரும் பதம் கொண்ட பெரும் பத வேனில்,
 'காதல் புணர்ந்தனள் ஆகி, ஆய்கழல்
 வெஞ் சின விறல் வேற் காளையொடு
 இன்று புகுதரும்' என வந்தன்று தூதே.

Meaning

The nursing mother said to the mother that the daughter would

be returning back together with her lover, the wearer of anklets of victory, during the summer season in which strong and sturdy branched trees, like *Mallars*, prosper and blossom and creepers as tender as women dance.

7.6.5 Ainkurunuru - Poem number - 432 - Mullaittinai - Composed by Peeyanar

(318) *nanre, kaatar cenra aaree!*
cuṭu pon anna konrai cuṭi,
kaṭi pukuvar pool mallarum uṭaittee.

aaru - way. *mallaṛ* - *Mallaṛ* king, present day *Pallars*. *kaṭi* - fast.

(318) நன்றே, காதலர் சென்ற ஆறே!
சுடு பொன் அன்ன கொன்றை சூடி,
கடி புகுவனர் போல் மள்ளரும் உடைத்தே.

Meaning

The maid says to her mistress that the way in which the lover went was like the one in which the *Mallaṛ* king went wearing *konrai* flower and it was glittering like gold.

7.7 Kalittokai

7.7.1 *Kalittokai* is one among the eight anthologies called *Ettutokai*. This work comprises of poems on *Akam*, describing the romantic affairs of ancient Tamils. It has 15 poems. The first one is an invocation to god. The remaining poems speak about the five regions of Tamil land, namely, 1. *paalai* (desert). 2. *kurinji* (hill), 3. *marutam* (plains), 4. *mullai* (forest) and 5. *neytal* (coast) allotting 35, 29, 35, 17 and 33 poems respectively for each of the five regions. A commentary for this work has been produced by *Naccinarkkiniyar*.

peruṇ kaṭuṅkoon paalai, kapilan kurinji;
marutan ilanaakan marutam; aruṇcoolan
nalluruttiran mullai, nallantuvan neytal
kalvi valaar kanta kali.

பெருங் கடுங்கோன் பாலை, கபிலன் குறிஞ்சி
மருதன் இளநாகன் மருதம்; அருஞ்சோழன்
நல்லுருத்திரன் முல்லை, நல்லந்துவன் நெய்தல்
கல்வி வலார் கண்ட கலி.

The above poem mentions that the poems on five regions of Tamil land had been composed by five different poets.

Poem numbers 52 and 132 of this work speak about *Mallars* as *mallarai maram caaytta maal pool tan kilai nappan* thereby attesting that *Mallars* served as soldiers and god *Vishnu* belonged to *Mallaṛ* community.

Poem number 106 mentions *nal eerrinam pala kaḷam pukum mallaṛ vanappu ottana* which means that *Mallars* were soldiers and were strong. *Mallars'* strength and valour have been used as comparison in many of the poems.

7.7.2 Kalittokai - Poem number - 52 - Kurinjikkali - Composed by Kapilar - lines 1 - 10

God Vishnu of Mallaṛ community who won *Mallars*

(319) *muṛam cevi maraip paaypu muraṇ ceyta puli cerru*
maram talaik koṇṭa nuurruvar talaivanai
kuranku aruttiṭuvaan pool, kuur nuti maṭuttu, atan
niram caaṭi muraṇ tiirta niil maruppu eḷil yaanai,
*mallarai maram caaytta maal pool tankilāi naappan,*⁵
kal uyar nanam caaral, kalantu iyalum naaṭa! keel;
taamaraik kaṇṇiyai, taṇ narum caantini,
neer italk kootaiyaal, ceykuri nii varin
'maṇam kamal naarratta malai ninru pali peruum
ananku' ena aṇcuvar; cirukuṭiyoree. 10

This poem is a statement made by the maid to the lover not to come in the night to see the lady love as others would speak ill of it.

kuranku - thigh. *cerrutal* - killing; pushing. *naappan* - in the middle. *maal* - *Mallaṇ*, god *Vishnu*. *kilāi* - community, caste. *aṇanku* - women.

(319) முறம் செவி மறைப் பாய்ப் முரண் செய்த புலி செற்று,
 மறம் தலைக் கொண்ட நூற்றுவர் தலைவனைக்
 குறங்கு அறுத்திடுவான் போல், கூர் ஞிதி மடுத்து, அதன்
 நிறம் சாடி முரண் தீர்த்த நீள் மருப்பு எழில் யானை,
 மல்லரை மறம் சாய்த்த மால் போல் தன்கினை நாப்பண்
 கல் உயர் நனஞ் சாரல், கலந்து இயலும் நாட! கேள்;
 தாமரைக் கண்ணியை, தண் நறுஞ் சாந்தினை,
 நேர் இதழ்க் கோதையாள் செய்குறி நீ வரின்,
 'மணம் கமழ் நாற்றத்த மலை நின்று பலி பெறாஉம்
 அணங்கு' என அஞ்சுவர், சிறுகுடியோரே

Meaning

The beautiful elephant, having winnow - like ears, killed the tiger with its sharp tusk, that came from behind and attacked like *Duryotana* whose thigh was broken by *Bhima*.

Oh, the noble man, living in the company of people belonging to your community in a prosperous country like god *Vishnu* who killed the *Mallar* who wanted to kill *Vishnu*, you please listen to what I say.

If you come to the place where she wanted you to come, our lady, wearing lotus flower garland, smearing sweet smelling sandal paste and having beautiful lips, will be waiting for you. This will be noted by other people and they will say that she is a lady who is waiting near the sweet smelling hill area for her prey. Bear this in your mind, oh, the noble man of *Cirukudi*.

Explanation

The explanation given already for the word *mallaatal* occurring in *Cilappatikaram* is appropriate for the line *mallarai maram caaytta maal* occurring in this poem.

7.7.3 *Kalittokai* - Poem number - 106 - *Mullaikkali* Composed by *Aruncholan Nalluruttiran* - lines 1 - 14

Beauty of *Mallars* entering into field

(320) *kaluvoṭu cuṭu paṭai curukkiya toorkaṇ*
imil isai maṇṭai uriyoṭu, tuukki,
olukiya konrait tiim kulal murarciyar,
ulūuuc cor koovalar, tattam ina nirai
poḷutotū toonriya kaar nanai viyanpulattaar 5
avvali,
niiru eṭuppavai, nilam caaṭupavai,
maaru eerruc cilaippavai, maṇtip paaypavaiyaay -
tulaṅku imil nal eerrinam pala - kaḷam pukum
maḷḷar vanappu ottan. 10
taakkupu tammul peyarttu orri, ev vaayum,
vai vaay maruppinaan maaraatu kuttalin,
mey vaay kurutiya, eeru ellaam - pey kalaik
koṇṭal nirai ottana.

(320) கழுவோடு சுடு படை சுருக்கிய தோற்கண்
 இசை மண்டை உறியொடு, தூக்கி,
 ஒழுகிய கொன்றைத் தீம் குழல் முரற்சியர்,
 உழுஉச் சொற் கோவலர், தத்தம் இன நிரை
 பொழுதொடு தோன்றிய கார் நளை வியன்புலத்தார் 5
 அவ்வழி,
 நீறு எடுப்பவை, நிலம் சாடுபவை,
 மாறு ஏற்றுச் சிலைப்பவை, மண்டிப் பாய்பவையாய் -
 துளங்கு இமில் நல் ஏற்றினம் பல - களம் புகும்
 மள்ளர் வனப்பு ஒத்தன். 10
 தாக்குபு தம்முள் பெயர்த்து ஒற்றி, எவ் வாயும்
 வை வாய் மருப்பினான் மாறாது குத்தலின்,
 மெய் வாய் குருதிய, ஏறு எல்லாம் - பெய் காலைக்
 கொண்டல் நிறை ஒத்தன்.

Meaning

Shepherdesses, wearing *konrai* (Indian laburnum) flowers on their beautiful locks of hairs, were carrying piles of pots containing milk and curd and bag containing implements and the shepherds, who

speak rather loosely, were in the forest (*mullai*) region allowing their cattle to become wet in rain.

Many of the bullocks in that herd were digging the ground with their horns as though they were digging the earth for water, while some of the bullocks were destroying the land and some other clashed among themselves. Some of the bullocks jumped upon other cattle. The movement of bullocks in this way resembled the movement of *Mallars*, who were agriculturalists and soldier, of *Marutam* (plains) region towards the battle field.

The wounds on the bullocks, caused by the horns of clashing cattle, were spilling blood like rain in the morning of winter season.

7.7.4 Kalittokai - Poem number - 134 - Neytal kali - Composed by Nallantuvaan - lines 1 - 10

Winner of Mallars

- (321) *mallarai maram caaynta malart tantaar akalattoon,
ollaataar utanru oota, uruttu, utan eritalin,
kol yaanai ani nutal aluttiya aali pool,
kal ceerpu naayiru katir vaanki maraitalin,
irun katal olittu aankee iravuk kaanpatu poola, 5
perun katal oota niirviinkupu karai ceera,
poooya vaninaal pullenru turaiyavaay,
paayal kolpavai poola, kaya malar vaay kuumpa,
orunilaiyee natukkurru, iv ulakamellam accura, iru
nilam peyarppu anna, evvam kuur marul maalai. 10*
- (321) *மல்லாரை மறம் சாய்ந்த மலர்த் தண் தார் அகலத்தோன்,
ஒல்லாதார் உடன்று ஓட, உருத்து, உடன் எறிதலின்
கொல் யானை அணி நுதல் அழுத்திய ஆழி போல்,
கல் சேர்பு ஞாயிறு கதிர் வாங்கி மறைதலின்,
இருங் கடல் ஒலித்து ஆங்கே இரவுக் காண்பது போல, 5
பெருங் கடல் ஓத நீர்வீங்குபு கரை சேர,
போலு வண்டினால் புல்லென்று துறையவாய்,
பாயல் கொள்பவை போல, கய மலர் வாய் கூம்ப,
ஒரு நிலையே நடுக்குற்று, இவ் உலகமெல்லாம் அச்சுற,
இரு நிலம் பெயர்ப்பு அன்ன, எவ்வம் கூர் மருள் மாலை.10*

This poem is an imaginary talk taking place between the doors which found the lady love to be free from worries and feeling happy at the sight of her lover whom she was anticipating.

Meaning

The sun, that appeared like a wheel design drawn on the forehead of elephant of god Vishnu who opposed all his enemies together and won them, set behind the hill range. The tidal waves in the sea dashed the shore and took the sea water back into the sea, as though attempting to bring forth evening. The flowers in the river banks looked dull as there were no beetles to hover over them. Seeing all these scenes, the whole world feared very much. At this juncture the evening which troubles the lovers very much, arrived.

Explanation

The episode of god Vishnu killing the enemies of his own Mallar community has been described in the lines *mallarai maram caaytta malarttan* of this poem. This has to be compared with the description given for poem number 52 of Kalittokai and Cilappatikaram in this book.

7.8 Narrinai

7.8.1 Sangam classics are the oldest of Tamil literary works. The poetic works of famous poets who lived during last Sangam period and prior to it are compiled into eight anthologies called Ettuttokai. These works are 1. Narrinai, 2. Kuruntokai, 3. Ainkurunuru, 4. Patirruppattu, 5. Paripatal, 6. Kalottokai, 7. Akananuru and 8. Purananuru.

Narrinai is one among the eight anthologies, having 400 poems each consisting of 9 to 12 lines. It was compiled by an unknown compiler under the instructions of Pandiyan Maaran Valuti. Poetical works of 192 poets are compiled in this collection. Of these poets, three poets, namely, 1. Ammallanaar, 2. Kaduvan Ilamallanaar and 3. Mallanaar son of Madurai Alakkar Gnaalanaar have composed poems serialised 82, 150, 297 and 321 in this anthology. These four po-

ems and another poem serialed 73 composed by a poet of Mallar community have been taken up for discussion in the following passage.

**7.8.2 Narrinai - Poem number - 73 - Paalai - Composed
by poet Muulankiranar**

This poem describes the plight of a lady love who was let in isolation by her lover in a town haunted by ghosts.

Old town of Mallan

- (322) *veenil murukkin vilai tunar anna
maanaa virala val vaayp peeey,
mallan muutuur malarp pali uniiy;
manram poolum punkan maalai,
tammotum ancum nam ivan oliyac 5
celpa enpa taamee-cev ari
mayir niraittanna vaar kool vaañku katirc
cennelam ceruvin annam tuñcum
puuk kelu paṭappaic caaykkaattu anna en
nutar kavin alikkum pacalaiyum 10
ayaloor tuurum ampalum, alittee.*

This poem is a statement made the lady love expressing her sufferings owing to the absence of her lover.

celavu - journey. *mallan muutuur* - popular and old town ruled by king *Mallan*. *caaykkaatu* - a place name. *tunar* - bunch of flowers. *viral* - frighten. *maanaar* - enemies.

- (322) வேனில் முருக்கின் விளை துணர் அன்ன
மாணா விரல வல் வாய்ப் பேளய்,
மல்லன் முதூர் மலர்ப் பலி உணீஇய்;
மன்றம் போழும் புன்கண் மாலை,
தம்மொடும் அஞ்சும் நம் இவண் ஒழியச் 5
செல்ப என்ப தாமே - செவ் அரி
மயிர் நிரைத்தன்ன வார் கோல் வாங்கு கதிர்ச்
செந்நெல்அம் செறுவின் அன்னம் துஞ்சும்
பூக் கெழு படப்பைச் சாய்க்காட்டு அன்ன என்
நுதற் கவின் அழிக்கும் பசலையும், 10

அயலோர் தூற்றும் அம்பலும், அளித்தே.

Meaning

My lover has left me alone in this summer evening, during the time at which the ghosts residing on the drumstick trees go to take their prey in the famous and old town ruled by King *Mallan*. Here I am waiting alone bowing my head like the paddy crops of agricultural fields in *Tiruchaaykkaatu*, which bow their heads (seeds), and am standing sleepless like a swan. I have become sallow complexioned and others criticise me for this pathetic position

Explanation

The commentators have changed the word *mallan muutuur* as *mallal muutuur* and have misinterpreted it as 'fertile town'. When there is a separate word *mallal* to refer to 'fertility' in literature, it is wrong to interpret the word *mallan* as *mallar*. Correct meaning of this word has been changed by the commentators due to their prejudice.

**7.8.3 Narrinai - Poem number - 82 - Kurinji - Composed
by poet Ammallanaar**

Ammallanaar, a poet of Sangam age, was of *Mallar* Community. Other poems composed by him are not extant. As per the tradition of naming individuals by the name of their community or caste that was/is prevalent in over country, and also with a view to distinguish him from other poets of *Mallar* community, he has been called as *Ammallanaar*. No information about his other titles are available at present.

Cirukudiyan hunting in forest

- (323) *nooyum nekilcciyum viṭac ciranta
veey vanappurra toolai niyee,
en uyavu aritiyoo, nal nataik koṭicci!
muruku puṇarntu iyanra valli poola nin
uruvu kaṇ erippa nokkal aarrelenee - 5*

*pookiya naakap pookku aruñ kavalai,
ciru kaṭ panṛip peruñ cina oruttal
ceeru aatu irum puram nirotu civaṇa
vel vasip paṭii iyar, moytta valpu aliīi,
kool naay koṇṭa kolḷaik 10
kaanavar peyarkkum cirukuṭiyaanee.*

koṭicci - a woman of hill (*kurinji*) region. *kaanavar* - hunter; those living in forests.

(323) நோயும் நெகிழ்ச்சியும் வீடச் சிறந்த
வேய் வனப்புற்ற தோளை நீயே,
என் உயவு அறிதியோ, நல் நடைக் கொடிச்சி!
முருகு புணர்ந்து இயன்ற வள்ளி போல, நின்
உருவு கண் எறிப்ப நோக்கல் ஆற்றலெனே - 5
போகிய நாகப் போக்கு அருங் கவலை,
சிறு கட் பன்றிப் பெருஞ் சின ஒருத்தல்
சேறு ஆடு இரும் புறம் நீறொடு சிவண,
வெள் வசிப் படிஇயர், மொய்த்த வள்பு அழீஇ,
கோள் நாய் கொண்ட கொள்ளைக் 10
கானவர் பெயர்க்கும் சிறுகுடியானே.

Meaning

Oh, woman of forest region! Your shoulders are beautiful like bamboos that were hugging one another in love. Angry pigs, having small eyes, with black mud smeared all over their body, roaming about in the dense forest with *Naaga* trees were caught in the traps set by the hunters. Oh, *Cirukudiyāan*, you are protecting the pig from fierce dogs! Will you come with me like Valli who had intercourse with god Muruga and went with him? Since the light from your body glitters in my eyes, I could not see you. So, you please, do not mistake me.

7.8.4 Narrinai - Poem number - 150 - Marutam - Composed by Kaduvan Ilamallanaar

Kaduvan Ilamallanaar, a sangam poet, was of Mallar community. Poets of more or less similar names like poet Kaduvan Mallan (Kuruntokai, poem number 82), Madurait Tamilk Kuuttan Kaduvan

Mallanaar (Akananuru, poem number 354), and Madurait Tamilk Kuutanaar Kaduvan Mallanaar (Akananuru poem numbers 70 and 256) had composed sangam poems.

Kaduvan Mallanaar had composed this poem praising Mallan Maaran Valuti.

King with strong army

(324) *nakai nanku uṭaiyan - paṇa! - num perumakan,
'miḷai vali citaiyak kaḷiru pala parappi,
araṇ pala kaṭanta muraṇ koḷ taanai
valuti, vaaliya pala! enat toḷutu, iinṭu
man eyilutaṭiyoor poola ahtu yaam 5
ennatum pariyaloo ilam' enat taṇ nāṭaik
kali maa kaṭaii vantu, em ceerit
taarum kaṇṇiyum kaattī, orumaṭiya
nemcam koṇṭamai viṭumoo? ānca,
kaṇṇuṭaiṭ ciru kool parrik 10
katam peritu uṭaiyaḷ, yaay; alunkaloo ilaḷee.*

This poem is a statement made by a prostitute to a singer (*paanar*) about a lover.

miḷai - guarded area. *taanai* - army. *kaḷiru* - elephant. *maa* - horse. *taar* - garland. *kaṇṇi* - an ornament made up of threads worn by royal families. *kaṇ* - nodes in bamboo. *taṇ nāṭai* - walking smoothly.

(324) நகை நன்கு உடையன் - பாண! - நும் பெருமகன்;
'மிளை வலி சிதையக் களிறு பல பரப்பி,
அரண் பல கடந்த முரண் கொள் தானை
வழுதி, வாழிய பல! எனத் தொழுது, ஈண்டு
மன் எயிலுடையோர் போல, அஃது யாம் 5
என்னதும் பரியலோ இலம்' எனத் தண் நடைக்
கலி மா கடைஇ வந்து, எம் சேரித்
தாரும் கண்ணியும் காட்டி, ஒருமைய
நெஞ்சம் கொண்டமை விடுமோ? அஞ்ச,
கண்ணுடைச் சிறு கோல் பற்றிக் 10
கதம் பெரிது உடையன், யாய்; அழுங்கலோ இலளே.

Meaning

Oh, *Paana*! Your lord is being mocked by many people. Blessing long life to *Mallar King Pandiyan Valuti*, who destroyed several forts with strong elephants and valiant *Mallar* army, and riding on his fast moving horse with the majesty of a king, he came to my house in the prostitutes quarters and attracted me by showing garland and royal ornaments. But this can not be repeated any further. My mother is angry with him and holds a bamboo stick in her hand. You are hated by her and hence you do not come here.

7.8.5 *Narrinai* - Poem number - 297 - *Kurinji* - Poem Composed by *Mallanaar* son of *Madurai Alakkar Gnaalaar*

It was this poet who composed a poem about *Cirukudik Kilaan Pannan*, namely, poem number 388 in *Purananuru*. He was a contemporary of Cholan Kulamurrattut Tunciya Killi Valavan and Koovuurkilaar who were also of *Mallar* community. He speaks about Kollimalai also. Further details about him are presented elsewhere in this book.

Mother - in - law scolds

- (325) *pon cey vallattup paal kilanku iruppa,*
nin oli eriyac ceevaṭi otunkaay;
pal maṇ ceekkaip pakai koḷa ninai,
makilaa nookkam makilntanai ponṇanai;
'evankol ?' enṇu ninaikkalum ninaittilai; 5
ninnr l toonrum kurippu nani peritee;
citar nanai muṇaiiya citar kaal vaaraṇam
mutir kari yaappin tuṇcum ṇaatan
mella vantū, nal akam perramai
maiyaḷ urukuvaḷ, annai; 10
aiyam inrik kaṭuṇ kavavinaḷee.

This poem is a request made by the maid to the lady love to be virtuous.

(325) பொன் செய வள்ளத்துப் பால் கிழங்கு இருப்ப,

நின் ஒளி எறியச் சேவடி ஒதுங்காய்,
 பல் மாண் சேக்கைப் பகை கொள நினைஇ,
 மகிழா நோக்கம் மகிழ்ந்தனை போன்றனை;
 'எவன்கொல்?' என்று நினைக்கலும் நினைத்திலை; 5
 நின்னுள் தோன்றும் குறிப்பு நனி பெரிதே;
 சிதர் நனை முணைஇய சிதர் கால் வாரணம்
 முதிர் கறி யாப்பின் துஞ்சும் நாடன்
 மெல்ல வந்து, நல் அகம் பெற்றமை
 மையல் உறுகுவள், அன்னை; 10
 ஐயம் இன்றிக் கடுங் கவவினளே.

Meaning

Oh, lady, the milk kept in gold cup remains undrunk, and the lustre in your body has changed. Your red complexioned feet do not walk. It is not known why you hate your good bed like an enemy. But the implications that you make are big. Your mother is much worried about you and the signs left by your lover on your chest when he embraced you. You bear in mind that your mother is scolding you vehemently.

7.8.6 *Narrinai* - Poem number - 321 - *Mullai* - Composed by *Mallanaar* son of *Madurai Alakkar Naalaar*

Big, old town

- (326) *cen nilap puravin pun mayirp puruvai*
paaṭu in teḷ maṇittoṭu talaippeyara,
kaana mullaik kaya vaay alari
paarppana makaḷir caarar purattu aṇiya,
kal cuṭar ceerum katir maay malai, 5
pullena varu manai nokki, mella
varuntumkolloo, tiruntuḷai arivai ?
vallaik kakavumati teeree ; cenrika
kuruntu aviḷkurumporai payirra
peruṇ kali muutuur maram toonrummee. 10

This is the statement by a lover to the driver of his chariot, on the accomplishment of his work.

puruvi - boiled gel like thing. *kayavaay* - wide mouth.
kurumporai - forest.

(326) செந் நிலப் புறவின் புன் மயிர்ப் புருவை,
பாடு இன் தென் மணித்தோடு தலைப்பெயர,
கான முல்லைக் கய வாய் அலரி
பார்ப்பன மகளிர் சாரற் புறத்து அணிய,
கல் சுடர் சேரும் கதிர் மாய் மாலை, 5
புல்லென வறு மனை நோக்கி, மெல்ல
வருந்தும்கொல்லோ, திருந்துஇழை அரிவை ?
வல்லைக் கடவுமதி தேரே; சென்றிக,
குருந்து அவிழ் குறும்பொறை பயிற்ற,
பெருங் கலி மூதூர் மரம் தோன்றும்மே. 10

Meaning

My lady love, wearing fine and beautiful ornaments, will be expecting me anxiously and will be waiting for me sorrowfully in front of the door, while the herds of sheep that have melodiously sounding beads around their neck move towards their pens, and while the brahmin women are wearing jasmine flowers on their heads. Oh, driver of my chariot drive the chariot fast. We have to travel across the forest that has full of *kuruntham* trees and reach the entrance of our town roaring with jubilant festivities.

7.9 Paripatal

This work comprising of melodious poems is said to have poems of varied length ranging between 25 lines to 400 lines. But no poem is available at present whose length is more than 140 lines. Tradition says that there were about 70 poems in this collection; but only 22 poems are extant at present, and they speak about god Tirumaal, god Murugan and the river Vaigai. Eight poems each speak about god Murugan and river Vaigai while six poems speak about god Tirumaal. Thirteen poems have been composed by poets of sangam age.

Music has been composed for the poems of poets Mallantuvanaar, Ilamperuvalutiyar, Kaduvan Ilaveyinanaar, Kiirantaiyaar

and Maiyootakkoovanaar, by such musicians as Maruttuvan Nallacutanaar, Naaganaar, Kesavanar and others.

Historical information about Pandiyan kingdom, Madurai city, river Vaigai, Tirupparankunram and other places are available in Paripatal. Information about the genealogical tradition of Murugan and Tirumaal and description about their glory are also available in this work.

The Tamil word Tirumaal means a wealthy Mallar and the word Perumaal means a glorious Mallar. God Tirumaal is known as Perumal also. The words Mallar/Mallar refer here to people of a high and rich tradition. It has to be noted here that both these words refer to the present day Pallars only. God Tirumal is referred to as Mallar, Mallar and Perumal only because of this reason.

Paripatal in its second poem on Tirumal, makes the following description.

tonmurai iyarkaiyin matiyoo.....
..... marapirraakap

In the above lines, it is said that the description about god *Tirumal's* genealogy has been lost or it has been destroyed purposefully.

Two portions from the third poem composed by Katuvan Ilaveyinaar in praise of Tirumaal and one portion from the eleventh poem composed by Nallantuvanaar in praise of Vaigai river have been taken up for description from *Paripatal* in the following passage.

Katuvan Ilaveyinaar uses such phrases as *kaimmaaya malla*, *porutiran malla* and *peruviran malla* to refer to god *Tirumaal* there by implying that he belongs to the community of *Mallar/Mallar*.

Poet *Nallantuvanaar* pleads that the river *Vaigai* should bless the people of *Mallar* community to beget good children and rule this country stably for a period comprising of seven deluges.

7.9.2 Paripatal - Poem number 3 - Tirumaal

This poem, describing god *Tirumaal*, has been composed by poet *Kaduvan Ilaveyinaar*. He mentions that god *Tirumaal* was a king of *Mallar/Mallar* dynasty. The following are his lines:

7.9.2.1 *Paripatal* - Poem Number - 3 - portion 1 lines 34 - 43

Versatile Mallan Tirumaal

(327) *ṇatuvunilai tirampiya nayami lorukai*
 irukai maaal 35
 mukkai muniva naarkai annal
 ainkaim mainta arukai neṭuveel
 eḷukai yaala eṅkai eental
 onpatirrut tatakkai manpee raala
 patirrukkai matavali nuurrukkai yaarral 40
 aayiram virittakaim maaya malla
 patinaa yirankai mutumoli mutalva
 nuuraa yirankai aarari katavul

(327) நடுவுநிலை திறம்பிய நயமி லொருகை
இருகை மாஅல் 35
முக்கை முனிவ நாற்கை அண்ணல்
ஐங்கைம் மைந்த அறுகை *தெடுவேள்*
எழுகை யாள எண்கை ஏந்தல்
ஒன்பதிற்றுத் தடக்கை மன்பே ராள
பதிற்றுக்கை மதவலி நூற்றுக்கை யாற்றல் 40
ஆயிரம் விரித்தகைம் *மாய மன்ன*
பதினா யிரங்கை முதுமொழி முதல்வ
நூறா யிரங்கை ஆற்றி கடவுள்.

Meaning

Oh, Tirumaal you have become biased, since you had distributed ambrosia only to the *Mallars* who are *devars* (celestial beings). Oh, *Mallar* having two hands! Oh, saint with three hands! Oh, a leader with four hands! Oh, the possessor of strength of five hands. Oh, a land lord having the capacity of six hands! Oh, the strong ruler of this country with the strength of nine hands! Oh, the possessor of strength

of ten hands! Oh, the possessor of strength of one hundred hands! Oh, the *Mallar*, the versatile executor of every thing with the capacity of one thousand hands! Oh, the scholar developing Tamil language with the strength of ten thousand hands. Oh, god having the ability and knowledge of hundreds of thousands of hands!

In this way Kaduvan Ilaveyinanaar praises king Tirumaal of *Mallar* dynasty.

7.9.2.2 Paripatal - Poem number - 3 - Tirumaal - Portion - 2 - lines 85 - 90

Strong *Mallan* and Victorious *Mallan Tirumaal*

(328) *maayaa manna ulakqal mannava* 85
tolliyar pulava nalliyaalp paana
maalaic celva toolaak kootta
polampuri yaatai valampuri vanna
paruti valava porutiran malla
tiruvin kanava peruviran malla!

toolaakkottam - a country that does not know any defeat.
polampuriyaatai - golden shawl.

(328) மாயா மன்ன உலகான் மன்னவ 85
தொல்லியற் புலவ நல்லியாழ்ப் பாண
மாலைச் செல்வ தோலாக் கோட்ட
பொலம்புரி யாடை வலம்புரி வண்ண
பருதி வலவ பொருதிறன் மல்ல
திருவின் கணவ பெருவிறன் மன்ன! 90

Meaning

Oh, king with lot of energy! Oh, learned scholar ruling the world! Oh, Paana, well versed in music! Oh, rich man wearing garland and ruling a country that does not know about any defeat! Oh, the wearer of golden shawl! Oh, the king having the complexion of right -spiraling conch! Oh, the rich man like the sun! Oh, a king of *Mallar* dynasty, versatile in warfare! Oh, the husband of Lakshmi the goddess of wealth! Oh, the victorious king of *Mallar (Pallar)* dynasty! Let

your blessing be there for this world always.

Explanation

Tirumaal has been addressed as a Mallan versatile in war fare, and victorious Mallan. It has to be recollected here that the presiding deity of Madurai temple, namely, Chokkanatar has been addressed as Somasundara Pandiya Mallar, and Madurai Meenakshi Tadatakai Piraattiyar as the daughter of Malaiyattuvasa Pandiya Mallan. It was Tirumaal who arranged the marriage of Chokkanata Mallar with Meenakshi, according to the descriptions available in Tiruvilaiyatarpuranam and Madurai Meenakshi Koil Talapuranam (local description about Madurai Meenakshi Temple). Further, Perurppuranam also shows that Pattiswaran, the god of Perur temple is addressed as Pattippallan, and Patti Mallan and Tirumurukarruppatai mentions that Murugan belonged to Mallar community. Mukkutar Pallu describes Tirumaal as Vativalakak Kutumban.

7.9.3 Paripatal - Poem number - 11 - Composed by poet Nallantuvanaar on river Vaigai - lines 116 - 121

This poem speaks about the glory of the river Vaigai flowing across the city of Madurai. *Mallar/Mallar* were the Tamil kings who ruled Pandiyan kingdom. The kings of this Mallar dynasty were referred to as Pandiyan, Maaran, Valuti, and Celiyan. In this portion of the poem, poet Nallantuvanaar describes what requests for blessings were made by the people to the river Madurai. The people plead to the river Vaigai to bless the kings and queens of *Mallar* dynasty, who have the right to rule the countries, to beget virtuous children and to rule this country strongly for a period extending to seven deluges.

Let the successors of *Mallars* rule the country

(329) *kaluttamai kaivaanakaak kaatalar pulla 116*
viluttakai perukena veenututum enmaarum
puuviiLariyir pulampap pookaa
tiyaamviiLyaar eemam eytuka enmaarum

kilavar kilaviyar ennaateelkaarum 120
malaviinru mallarkeen mannuka enmaarum.

kilavan, kilavi - people of *marutam* - (plains) region having the right to rule; *Mallar, Mallar. eelkaarum* - for seven deluges. *malavu* - child. *mallarkeen* - relatives of *Mallars*; the off springs of *Mallars*. *mannuka* - rule the country stably.

(329) கழுத்தமை கைவாங்காக் காதலர் புல்ல 116
விழுத்தகை பெருகென வேண்டுதும் என்மாரும்
பூவீழ் அரியிற் புலம்பப் போகா
தியாம்வீழ்வார் ஏமம் எய்துக என்மாரும்
கிழவர் கிழவியர் என்னாதேழ் காறும் 120
மழவீன்று மல்லற்கேண் மன்னுக என்மாரும்.

Meaning

Some women prayed to the river Vaigai to bless them to become emotional when their lovers embraced them, some women prayed to bless them that their lovers will not part from them like the bees that go from one flower to another and yet some others prayed that the king and queen, the legitimate people to rule the country, be blessed to rule this country not only for the present but for the period extending to seven deluges and let them beget such virtuous offsprings so that they might also rule this land.

7.10 Takatuur Yaattirai

7.10.1 Tamil scholar Mayilai Sri Venkatasamy has published, through Manivasakar publication, a book entitled *Maraintu Poona Tamil Nuulkal* (Lost Tamil Books) in which he has compiled 49 poems of Takatuur Yattirai that have been quoted in some other books. Takatuur Yattirai is not extant at present.

A Chera king by name Peruncheral Irumporai developed enmity with Atiyaman Neduman Anji, the king of Takatuur, invaded and won him. In memory of this victory he got the title Takatuur Erinta Peruncheral Irumporai (Irumporai who won Takatuur). The eight ten poems of *Patirruppattu* speak about him. *Takatuur Yattirai* gives a detailed description about the battle that took place at Takatuur. The

present day Dharmapuri is Takatuur, the town spoken about in this work. This work in its seventh poem mentions that Takatuur king Atiyaman Neduman Anji and Peruncheral Irumporai are brothers.

This battle took place during the 2nd century A.D. In this battle Chera, Chola Pandiya and many petty kings participated. Poems composed by Ponnudi, Arisil kilar, who were ministers in the court of Peruncheral Irumporai and other poets find a place in this work.

Patiruppattu poem numbers 13, 38, 43, 63, 66, 81 and 90 mention that Chera kings were of *Mallar (Pallar)* dynasty.

Takatuur yattirai attributes the king of Takatuur as *teyva mallan makan* (divine son of *Mallan*) (poem number 39), *Takatuur as muutuur* (old town) (poem number 37), the army of the king of Takatuur as *maravarkal mallarkal* (warrior *Mallars*) (poem number 13), *Cheran king Peruncheral Irumporai* and *Atiyaman Neduman Anji* are brothers (poem number 7) and *Takatuur king's enemy* was *Peruncheral Irumporai Mallar* (poem number 44).

Poem numbers 76, 77, 78 and 79 of *Purananuru*, speaking about the battle of Talaiyalan kanam, mentions that seven mischievous *Mallars* opposed Pandiyan Neduncheliyan, and poem number 36 of *Akananuru* lists the names of those seven kings as Cheran, Chempian, Titiyan, Elini, Erumaiyuran, Irunkovel, and Porunan. Elini, the son of Neduman Anji, was described as a *Mallan*. Since the kings of Takatuur were described as *Mallan/Mallan* and their brother and cousins as *Mallars*, it becomes clear that both the words *Mallan* and *Mallar* refer to one and the same community (present day *Pallars*) only.

Four poems, namely, 13, 27, 35 and 44 from *Takatuur Yattirai* have been taken up for description in this book. The poem numbers quoted in this book are as those given in the book entitled *Maraintu Poona Tamil Nuulkal* published by Mayilai Sri Venkatasamy.

7.10.2 *Takatuur Yattirai* - Poem Number - 13

Mallars, capturing of herds of cows to announce battle

(330) *irunila marunki neppirap paayinum
maruvin maalaiyoo vinittee iravin
aakool mallaru malavaak kaanattu
naampurat tirattena maakat taanta
kanrukural keettana poola
ninrucevi yeerrana cenrupatu niraiyee.*

(330) இருநில மருங்கி னெப்பிறப் பாயினும்
மருவின் மாலையோ வினிதே யிரவின்
ஆகோள் மன்னரு மளவாக் கானத்து
நாம்புறத் திறத்தென மாகத் தாந்தங்
கன்றுகுரல் கேட்டன போல
நின்றுசெவி யேற்றன சென்றுபடு நிரையே,

Meaning

Even during battle, when two kings clash with each other, evening brings pleasure to all the lives, what ever they may be, on both the sides. The *Mallars*, who captured the herds of cows of enemy king in order to declare battle with him, stayed in big forests. The herds of cows lent ears to the words of *Mallars* as though they were lending to their calves.

7.10.3 *Takatuur Yattirai* - Poem number - 27

Scholars of Mallan's old town

(331) *palcaan riiree palcaan riiree
viilnta purisaic ceernta ñaayir
kanaiyir ruurta kanrumeey kiñankin
mallan muutuurp palcaan riiree
palanaal varunti ilaiyaru mutiyarum
nannutal makaliru minnuñkan tuvappa
yaaman kolparu moliya meenaat
kolpatai moytta kunruyar viluppu
neyyitai pañcu ceerttip paiyenak*

*karuṅkural nocci milainta
tiruntuveel viṭalai kaappamain tananee.*

- (331) பல்சான் நீரே பல்சான் நீரே
வீழ்ந்த புரிசைச் சேர்ந்த ஞாயிற்
கணையிற் றூர்ந்த கன்றுமேய் கிடங்கின்
மல்லன் மூதூர்ப் பல்சான் நீரே
பலநாள் வருந்தி யினையரு முதியரும்
நன்னுதல் மகளிரு மின்னுங்கண் டுவப்ப
யாமங் கொள்பரு மொழிய மேனாட்
கொல்படை மொய்த்த குன்றுயர் விழுப்புண்
நெய்யிடைப் பஞ்சு சேர்த்திப் பையெனக்
கருங்குரல் நொச்சி மலைந்த
திருந்துவேல் விடவை காப்பமைந் தனனே.

Meaning

Oh, the virtuous scholars living in the famous and old town of king *Mallan*! The moats in the destroyed forts have dried up owing to the hot sun and have turned up to be grazing yard for the calves. The beautiful fort, that attracted young and old women, was guarded by a soldier with a spear in his hand who had bandage over the wound that he hand got some time back and he was wearing clusters of *nocci* flowers.

The place *mallan muutuur* referred to in this poem speaks about *Takatuur* and the word *Mallan* refers to the king of *Takatuur*.

7.10.4 Takatuur Yattirai - Poem Number - 35

Son of divine *Mallan*

- (332) *uṇṭatu,
kaḷḷu manru kaḷippaṭ ṭanantee
uurntatu,
pullu manru paṇantiyaṇ kummee
meeloor,
teyva mallan makee noyṭaṅkat
teriyala reṭutta paacilaik kaṇṇi
veruvat takka veeli noonveel
paiya nimirntu parunti nooṭik*

*kaḷintaart tanṛava nerintatai kalaroṭ
teentuvarai yivarum pulipool
veentarvan tuurum veñcinak kaḷiree.*

- (332) உண்டது,
கள்ளு மன்று களிப்பட் டனனே
ஊர்ந்தது,
புள்ளு மன்று பறந்தியங் கும்மே
மேலோர்,
தெய்வ மல்லன் மகனே நொய்தாங்குத்
தெரியல ரெடுத்த பாசிலைக் கண்ணி
வெருவத் தக்க வேலி னோன்வேல்
பைய நிமிர்ந்து வருந்தி னோடிக்
கழிந்தார்த் தன்றவ நெறிந்ததை கழறொட்
டேந்துவரை யிவரும் புலிபோல்
வேந்தர்வந் தூரும் வெஞ்சினக் களிறே.

The phrase *teyva malla makee* (divine son of *Mallan*) refers to the son of Takatuur king of *Mallar* dynasty.

Meaning

Son of Takatuur king and divine *Mallan* of *Mallar* dynasty did not drink toddy, yet he struggled like a person who had drunk it. He was not a bird, yet he flew and fought in the battle. The spear from valiant *Mallan* fiercely penetrated into the enemy's side and caused severe damage to them. An elephant served as a vehicle to the tiger-like anklet-sporting terrific king.

7.10.5 Takatuur Yattirai - Poem Number - 44

Mallar's Munnuur Prison

- (333) *iḷumena muḷaṅku muracamotu kulumiya
onnaar maḷḷart tanta munnuurc
ciraṇiyil viḷaṅkic cevvee leenti
yaṇṭupaṭ ṭanantee neṭuntakai
iṇṭunin ramma vaṇiyilperum pukaḷee.*

onnaar - enemies. *naanru* - when; where. *iḷumena* - happily.

- (333) இழுமென முழங்கு முரசுமொடு குழுமிய

ஒன்னார் மன்னர்த் தந்த முன்னூர்ச்
சிறையில் விலங்கிச் செவ்வே லேந்தி
யாண்டுபட் டனனே நெடுந்தகை
ஈண்டுநின் றம்ம வணியில்பெரும் புகழே.

Meaning

He got into the *Munnuur* prison of enemy kings (Chera, Chola Pandiya and petty kings) who assembled merrily while drums were beaten. The king who fought with spear was defeated and had now joined our side.

7.11 Perum Porul Vilakkam

That a literary work with the title *Purapporul Vilakkam* was there in those days becomes evident from the anthology called *Purattirattu* and the commentary on *Tolkappiyam* by *Naccinarkkiniyar*. However, this work is neither extant at present, nor do we have any information about its author or his age. Poem number 14, published in *Mayilai Sri Venkatasamy's* book entitled *Maraintu Poona Tamil Nuulkal*, believed to be of *Perum Porul Vilakkam* is presented below with a brief discussion

7.11.1 Perum Porul Vilakkam - Poem Number - 14

Mallar's Virtue

(334) *kaalkelu ciiruurk kataikkan viruppinaan
mella naṭavaa viraiyu niraiyennoo
tellaṛ kaanyaarrut tiiniir parukavum
mallar naṭavaa vakai.*

kal - onametapoeic word referring to jubilant noise. *kelu* - full. *kataikan* - seeing the limits. *tiiniir* - sweet water. *kaanyaaru* - forest river.

(334) கால்கெழு சிறூர்க் கடைக்கண் விருப்பினான்
மெல்ல நடவா விரையு நிரையென்னோ
தெள்ளற் கான்யாற்றுத் தீநீர் பருகவும்
மன்னர் நடவா வகை.

According to Tamil tradition, the soldiers of a king whether the king instructs them or not, go to enemy king's country and capture the cattle and this practice is called *vetcitinai*. The generals, commanders and soldiers of a king's army were of *Mallar* community only.

Meaning

Valiant Mallars, anxious to reach their jubilantly roaring and beautiful town, allowed the cattle captured by them to drink sweet water flowing in the forest river, on their way back and were moving fast. This is a virtuous deed of *Mallars*.

7.12 Old Ramayanam

Five poems of a non-extant work old *Ramayanam* have been included in the anthology entitled *Purattirattu*. No information about its author or his age is available. This has been included as third poem in *Mayilai Sri Venkatasamy's* book *Maraintu Poona Tamil Nuulkal*. It belongs to *noccittinai*.

This poem speaks about the plan of *Ravana* to guard his fort with *valiant Mallars*.

Prosperous Mallar

(335) *meelatu vaanattu muuvaa nakaruṇ
kiilatu naakar naaṭum putaiyana
ticaikaap paalar teeyak kuṛumpuṇ
kollai caarrik kavartumun ranta
palveeru viluneti yella mavvalik
kaṇṇutal vaanavan kaatali nirunta
kunreentu tatakkai yanaittun tolilurat
toolaat tuppinaṛ raaniḷal vaalkkai
valampatu mallarkku viici ilaṅkaiyil
vaataa nocci vakuttanan
maalai venkuṭai yarakkar koovee.*

meelatu - Tamil land.

(335) மேலது வானத்து மூவா நகருங்
 கீழது நாகர் நாடும் புடையன
 திசைகாப் பாளர் தேயக் குறும்புங்
 கொள்ளை சாற்றிக் கவர்ந்துமுன் றந்த
 பல்வேறு விழுநெதி யெல்லா மவ்வழிக்
 கண்ணுதல் வானவன் காதலி னிருந்த
 குன்றேந்து தடக்கை யனைத்துந் தொழிலுறத்
 தோலாத் துப்பினற் றாணிழல் வாழ்க்கை
 வலம்படு மன்னர்க்கு வீசி யிலங்கையில்
 வாடா நொச்சி வகுத்தனன்
 மாலை வெண்குடை யரக்கர் கோவே.

Meaning

Ravana won Devendran's Amaravati, Naga country and other countries in the eastern side and all other sides. After winning many kings and looting many towns in their countries, he attempted to lift mount Kailash, the abode of god Siva known for his prosperity and eye on his forehead. Such was the strength and ability of the hands of Ravana, who had never been defeated by any one, and who ruled his country sitting under his white royal umbrella. Ravana, planned to arrange for guarding his fort with *Mallars* who were leading a pleasant life under his rule.

The author of this old *Ramayana* poem makes it clear that even in king *Ravana's* army there were soldiers of *Mallar* community only.

7.13 Purattirattu

7.13.1 *Purattirattu* is an anthology of poems. Poem numbers 40 and 44 in this collection speak about *Mallars*. *Vetccittinai* and *Karantait tinai* refer to the acts of capturing the cattle and recapturing them from the enemy respectively. *Purapporul Venpaamaalai* has the following description about it.

veṭci nirai kavartal
 miittal karantaiyaam.

வெட்சி நிரை கவர்தல்
 மீட்டல் கரந்தையாம்.

All the three kings of Tamil land, namely, Chera, Chola and Pandiyan kings, petty kings, land lords, generous and noble persons of ancient Tamil land were *Mallars* and hence any description in *Vetccittinai*, *Karantaittinai*, *Vancittinai*, *Kaancittinai*, *Ulinaittinai*, *tumpaittinai*, *Vaakaittinai*, *Paataantainai*, *Kaikkilaittinai*, *Peruntinai* and other varieties of Tamil literary works speak about *Mallar*. Soldiers and warriors were from this community only.

Even in *Akam* (romance) works, persons of this community alone have been described either by way of making comparisons or by way of making other descriptions

7.13.2 *Purattirattu* - Poem Number - 40

Mallars spreading like forest fire

(336) karantiyal kaattuttiip poolap peritum
 parantucen mallar patintaa - rarentai
 virintaviyu maarupool vintoooyat toonri
 erintaviyum poolumiv vuur.

(336) கரந்தியல் காட்டுத்திப் போலப் பெரிதும்
 பரந்துசென் மன்னர் பதிந்தா - ரரந்தை
 விரிந்தவியு மாறுபோல் விண்டோயத் தோன்றி
 எரிந்தவியும் போலுமிவ் வூர்.

Meaning

Valiant Mallars entered into the town of enemy to recapture their cow herds like forest fire that spreads fast. As a result of this, the people of this town will have a lot of sufferings and will be destroyed.

7.13.3 *Purattirattu* - Poem Number - 44

Let Mallar come to the gate

(337) kaṭimanaic ciiruurk kaṭuṇkaṭ karavai
 vaṭinavil veeloon maruttoompa loṭṭaa
 naṭipunai tooli naranceerttu mallar
 varukaman vaayir kaṭai.

(337) கடிமனைச் சீறூர்க் கடுங்கட் கறவை
வடிநவில் வேலோன் மறுத்தோம்ப லொட்டா
னடிபுனை தோலி னரண்சேர்த்து மன்னர்
வருகமன் வாயிற் கடை.

Meaning

Mallars, who hold sharp spears in their hands, captured milch cows from auspicious houses in beautiful town and brought them to their places. The commander of army asked all the *Mallars* to come to the gateway of the palace.

7.14 Purattirattu Venpaamaalai

This work, written by *Iyanaaritanaar*, is a grammatical treatise. Tamil grammar can be divided into five divisions, namely, 1. phonology (*eluttu*), 2. morphology (*col*), 3. semantics (*porul*), 4. metrics (*yaappu*) and 5. figure of speech (*ani*). Of these, *porul* is further classified into two sections, namely, 1. *akam* (romance) 2. *puram* (valour). The book entitled *Purapporul Venpaamaalai* has poems on *puram* subject.

This book exemplifies the greatness of Tamil land and the popularity of victorious and gallant *Mallars*. This book makes twelve classifications as 1. *vetci*, 2. *karantai*, 3. *vanci*, 4. *kaanci*, 5. *nocci*, 6. *ulinai*, 7. *tumpai*, 8. *vaakai*, 9. *paadaam*, 10. *poduviyal*, 11. *kaikkilai* and 12. *peruntinai*. Apart from this it makes one more section as *olipu* and has prescribed the grammar for this section.

7.14.1 Purattirattu Venpaamaalai - Ulinaiappatalam - Poem Number - 20 - Mudu Ulinai

Mallars spread into the fort of enemy king that was guarded by a forest of bamboo bushes, like the birds that spread out in search of their prey.

Ulinaitinai is the act of sieging the fort of the enemy king on all four directions, entering into it along with army and capturing it after a fight.

Nocittinai is the act of tackling the siege of the fort by the enemy king, fighting with him without coming out of the fort and protecting the fort.

Soldiers of *ulinai* entering into the fort of soldiers of *nocci* is called *mutu ulinai*.

Mallars jumped into fort

(338) *kootuyar verpin nilankaṇ ṭiraikarutum
tootukol pullin tokaiyoppak-kuuṭaar
muraṇakattup paara muḻavuttool maḷḷar
araṇakattup paayntilintaar aarttu.*

(338) கோடுயர் வெற்பின் நிலங்கண் டிரைகருதும்
தோடுகொள் புள்ளின் தொகையொப்பக் கூடார்
முரணகத்துப் பாற முழுவத்தோள் மன்னர்
அரணகத்துப் பாய்ந்திழிந்தார் ஆர்த்து.

Meaning

Ulinai Mallars, who have shoulders as stout as drums, jumped from the top of the fort of *Nocci* soldiers and got it fiercely like flock of birds that dive from the sky vehemently on their prey.

7.14.2 Purapporul Venpaamaalai - Paadaan Padalam - Poem Number - 4 - Puuvai nilai

paṭṭaan tiṇai is praising the knowledge possessed by a king in the field of music, praising his strength, etc.

kolu : *karavai kaavalan niraṇoṭu poriiṭ
puravalar puuvai puuppukaḷn tanru.*

கொளு : கறவை காவலன் நிறனொடு பொரிஇப்
புறவலர் புவை பூப்புகழ்ந் தன்று.

Praising *kaayaampuu* that blossomed in forest, by comparing it with the complexion of *Kannan* who took care of herds of cows.

Comparing *kaayaampuu* with that of *Kannan's* complexion and body belongs to *puuvai nilai* according to Tamil literary tradition.

A youth who opposed Mallar

(339) *puuvai viriyum putumalarir puuñkalalooy
yaavai vilumiya yaamuṇareem - meevaar
marattoṭu mallar maraṅkaṭanta kaalāi
nirattoṭu neertaruta laan.*

(339) புவை விரியும் புதுமலரிற் பூங்கழலோய்
யாவை விழுமிய யாமுணரேம் - மேவார்
மறத்தொடு மல்வார் மறங்கடந்த காளை
நிறத்தொடு நேர்தருத லான்.

Meaning

Oh, the king wearing beautiful anklets of valour! We could not understand which one of the flowers is good as all the flowers have the complexion of youthful *Tirumaal* who had difference of opinion with *valiant Mallars*.

7.14.3 Purapporul Venpaamaalai - Peruntinaip Patalam - Poem Number - 40 - Malvenri

Peruntinai means having sexual relation crossing the limits. There are a number of sections in this. Both *Tolkappiyar* and *Iyanaaritanar* have same opinion about this.

Excessive Mallar

(340) *kaṇṭaan malaintaan katirvaanam kaṭṭiyee
koṇṭaan pataakai maramallan - vaṇṭaarkkum
maalai tuyalum aruviya maamalai
ṭoolul tiralṭool putaittu.*

(340) கண்டான் மலைந்தான் கதிர்வானம் காட்டியே
கொண்டான் பதாகை மறமல்வன் வண்டார்க்கும்
மாலை துயலும் அருவிய மாமலை
டோலுள் திரள்தோள் புடைத்து.

Meaning

Courageous *Mallar*, an expert in boxing, saw an opponent *Mallan*. He fought with him and during the fight, his shoulders that

sported garlands resembling a big waterfalls and around which bees hovered got swollen. Such was the fury of his fight! He threw the opponent *Mallan* into the space and won him.

Explanation

A *valiant Mallan*, anxious of a fight, saw an opponent *Mallan*, picked up a quarrel fought with him and won him by throwing him into the sky.

Both the persons belong to *Mallar* community and it is clear that they were the rulers.

CHAPTER EIGHT

DIFFERENT NAMES AND SUB-SECTS OF
PALLAR-MALLAR AND DEVENDRA KULA
VELLALARS

8.1 Pallar, Mallar and Devendra Kula Vellalar

If one looks into the dictionary and sees the meaning for the Tamil word caati (caste), one can find a number of words like *inam* (sect), *vamcam* (genealogy), *kulam* (clan), *vakuppu* (class), *marapu* (tradition), *caati* (caste), *kuti* (family) are given as meaning. Moreover, all these words are used synonymously in modern Tamil without much difference among them.

In the modern society, we find there are a number of *kulam* (subsects) with in a *caati* (caste) and members of each of these *kulam* have their own *kula deivam* (subsect deities) whom they worship. Yet, both these words *kulam* and *caati* are used in modern parlance synonymously without any distinction

In this book also, most of these words have been used without maintaining any distinction what so ever. Members belonging to different subsects of a caste are treated as members of same caste.

The names of castes of people living in four different regions of ancient Tamil land as described in *Tivakaram* and *Pinkalantai*, have been presented elsewhere in this book. Many literary evidences have been shown to prove that the *Mallars*, the people of plains (*marutam*) region, are the present day *Pallars* and they are called as *Devendra Kula Vellalas*. Literary evidences for these claims are presented in this book.

During pre - sangam period, that is, during vedic period, *Devendras* were very popular kings and they were honoured by every one. *Puranas* mention that fourteen *Devendras* ruled this country. They were : 1. Ari, 2. Vipacittu, 3. Sushanti, 4. Civi, 5. Vipu, 6. Manoovacan, 7. Purantaran, 8. Maavali. 9. Arputan, 10. Shanti,

11. Viruḍan. 12. Iruntamal, 13. Tiivarpati and 14. Suki. Of these fourteen kings, *Vipu* and *Purantaran* were known as *Vasu Ravi* and *Oosasvi* respectively (*Katirverpillai Tokaiakaraati*). These fourteen kings belonged to *Mallar* dynasty.

After these *Devendras*, there emerged such kings as *Kailasha Mallar* alias god *Siva*, *Mullai* (forest) king *Tirumaal*, *Kurinji* (hill) king *Murugan* and *Paalai* (desert) queen *Korravai*. These kings and queen have been described as *Mallars* or *Pallars* in *Paripaatal*, *Tirumurugarruppatai*, *Tiruvilaiyatarpuranam*, and *Perur puranam*. King *Maal* was so wealthy that he was called *Tirumaal* (wealthy *Maal*) and he was so great that he was called *Perumaal* (great *Maal*).

Tolkappiyar in his sutra given below mentions that these *Mallars* of plains (*marutam*) region ruled the four types of Tamil land as kings.

Kings of four types of land

(341) *maayoon meeya kaaturai ulakamum*
ceeyoon meeya maivarai ulakamum
veentan meeya tiimpunal ulakamum
varunan meeya perumanal ulakamum
mullai, kurinji, marutam, neytalenac
colliya muraiyaar collavum patumee.

- (*Tolkaappiyam* : *Porulatikaaram*)

maayoon - Tirumaal, a king a *Mallar* dynasty. *ceeyoon* - *Murugan*, the king of *Mallar* dynasty who ruled hill (*kurinji*) region. *veentan* - *Devendrar*; a forefather of the kings of *Mallar* dynasty. *varunan* - a king of *Mallar* dynasty.

(341) மாயோன் மேய காடுறை உலகமும்
சேயோன் மேய மைவரை உலகமும்
வேந்தன் மேய தீம்புனல் உலகமும்
வருணன் மேய பெருமணல் உலகமும்
முல்லை, குறிஞ்சி, மருதம், நெய்தலெனச்

சொல்லிய முறையாற் சொல்லவும் படுமே.

- (தொல்காப்பியம் பொருளதிகாரம்)

Therefore, it becomes clear that all the four regions of Tamil land were ruled by *Mallars*, who were kings from plains (*marutam*) region. During Sangam age, these kings were raised to the level of gods and were worshipped. The kings of Sangam age, and the *Mallar* kings who ruled during post Sangam age, had the titles *Indran*, *Mallar*, *Mallar*, *Maal*, *Perumaal* and so on added to their names in order to show that they were of Devendra dynasty. Moreover, they celebrated the Indra festival in a grand manner.

This state of affair prevailed up to 13 - 14th century A.D. until which period Tamil land was ruled efficiently by the kings of Tamil *Mallar* dynasty. Later, kings of other languages, namely, Telugu, *Kannada*, *Maratta*, and *Muslim* kings, came to power in Tamil land gradually. The kings of *Mallar* dynasty who were dethroned, were robbed of their wealth and property and they were enslaved by them. Their titles, too, were grabbed from them. Moreover, the title *Mallar* had been changed into a derogatory title *Pallar* which means people of lower status or slaves. To popularise the change in name (Title) throughout the country, a new genre of literature called *Pallesal* was created and a number of literary works of this genre were produced. Moreover, these *Pallesal* were enacted as plays and sang as songs in every nooks and corners of the country, being supported and financially sponsored by the kings of other languages who ruled Tamil land. Tamils of other community, who worked as professionals with the *Mallars* who were anxiously awaiting such a situation made use of this opportunity profitably and improved their status socially as well as politically thereby pushing down the *Mallars*. They swindled the titles possessed by *Mallars* for their use.

In *Pallu* works, *Pallars* have been described as belonging to Indran's community, *Purandran's* community, and as *Devendra Pallars*. Further, it is said that they worship *Devendra* and are engaged in agriculture. What has to be noted here specifically is that

the people of no other community have been stated as engaged in agriculture in *Pallu* works. Even in the literary works produced earlier to this age, no community other than *Mallars* was stated as engaged in agriculture. The literary works that appeared after *Pallu* did not approve the change of *Mallar* into *Pallar*, and had mentioned that *Mallars* were engaged in agriculture. These works also did not mention any other community as engaged in agriculture.

Names of womenfolks of plains (*marutam*) region, referred to in Tamil literary works as *Kataiciyar* and *Aarrukkaalaattiyaar*, are used in modern times as names of subjects among *Pallars*. They are called as *Kataiyar* and *Kaalaati*. Women of no other community have been spoken of as agricultural women living in plains (*marutam*) region in any Tamil literary piece.

People of *Mallar* community were the grand old Tamils. They were warriors, agriculturalists, kings and soldiers. That is why *Tivakaranigantu* and *Pinkalantai* which appeared during 9 - 10th century, that is, before the time when the name *Mallar* was changed as *Pallar*, have mentioned that "the title *Mallar* is given to great warriors and efficient agriculturalists" and "people who fight fiercely in battles and who live in plains (*marutam*) region are called as *Mallars*" respectively.

The word *Devendra* in the phrase *Devendra Kula Vellala* refers to soldiers, warriors, gallant people, people of ruling dynasty and grand old Tamils and the word *Vellala* refers to community of agriculturalists, farmers, people of plains (*marutam*) region. Hence, the title *Devendra Kula Vellala* is well within the description and definition given by *Tivakaran* and *Pinkalantai* for the word *Mallar*. Therefore, *Mallars* referring themselves as *Devendra Kula Vellala* is a correct and appropriate usage. At the same time, it has to be pointed out here that people of other communities addressing themselves as agriculturalists (*Vellalas*) is against the evidences in Tamil literature and it is far from truth.

It is legitimate that the people of *Devendra Kula Vellala* community want to free themselves from being called by using the word *Pallar* that was purposefully used by the people of other languages and their supporters to degrade the status of the people of this community, and they want to be referred to as *Devendra Kula Vellala* as per the descriptions made in *Tivakaram* and *Pinkalantai*. Their right to call themselves as *Devendra Kula Vellala* is a right sanctioned by Tamil literary evidences narrated in this book. It is the wish of this community, whose population is as high as one crore, that the government of Tamil nadu will realise and take cognisance of these facts and approve them by effecting appropriate changes in legislation, history texts and other books.

Though there are one crore people belonging to *Devendra Kula Vellala* community - roughly in the ratio of one is to six to the population of whole Tamil nadu - since they live scattered all over Tamil nadu and as no concerted effort has been made to unite them, Tamil literary scholars and historians as well as the government of Tamil nadu are not approving of their rich tradition and importance. It is sincerely believed that this position will change and due recognition of importance will be accorded to the *Devendra Kula Vellalas* at least in the future after an unprejudiced perusal of the descriptions made in this book.

8.2 Other names and sub-sects of *Pallar*, *Mallar* and *Devendra Kula Vellalas*

The different names, titles and subsects of people of *Devendra Kula Vellala* community have been presented below alphabetically. Some of the names presented may not be in use currently. These names have been used by people of different sub-sects with in this community during different periods. All these people belong to *Mallar* community. The word *Pallar* has been written with the honorific suffix - *ar* as *Pallanaar* as used in *Perur Puranam*.

Alphabetical list of subsects

1. *Aññaap pallanaar*
2. *Aniyap pallanaar*
3. *Ammaap pallanaar*
4. *Ayyaap pallanaar*
5. *Aracappallanaar*
6. *Aattaap pallanaar*
7. *Aarruk Kaalaattiyaar*
8. *Indira Caati, Indirar*
9. *Uḷattiyar, Uḷavar*
10. *Uuran*
11. *Kaṭaiciyar*
12. *Kaṭaiñar*
13. *Kaṭaiyar, Kaṭaiyan*
14. *Kampalar*
15. *Kaḷamar, Kaḷattup Pallanaar*
16. *Kaalaati*
17. *Kilavan, Kilatti*
18. *Kilaar, Kilaan*
19. *Kuṭiyaanavan*
20. *Kuṭumpanaar, Kuṭumpan*
21. *Kuuttar, Kuuttaati*
22. *Kuuttanaar, Kuuttan*
23. *Koṅkappallanaar*
24. *Cherappallanaar*
25. *Choliyan, Choliyap pallanaar*
26. *Tirumaal (wealthy Mallar)*
27. *Devendra Kulam*
28. *Devendra Kula Vellala*
29. *Devendra Pallanaar*
30. *Devendra Vellalar*
31. *Devendar*
32. *Devappallanaar*
33. *Ṭoṇḍaimaan*
34. *Niirkkatti*
35. *Paṭṭakkaarar*

36. *Paṇikkan*
37. *Paṇṇaati* (one who manages)
38. *Palakan*
39. *Paḷḷattiyaar*
40. *Paḷḷar, Paḷḷanaar*
41. *Pandyap paḷḷanaar*
42. *Panḍiyar*
43. *Purantaran Kulam*
44. *Perumaal* (great Maḷḷar)
45. *Makilnan*
46. *Maṇṇaati*
47. *Mampattikkaaran*
48. *Maḷḷar, Maḷḷanaar*
49. *Mallaati*
50. *Mallaanṭai*
51. *Maḷḷattiyaar*
52. *Maḷḷar, Maḷḷanaar*
53. *Maal*
54. *Mummutip paḷḷanaar*
55. *Muuppan, Muuppanaar*
56. *Vaaykkaaran* (Vayarkkaran)
57. *Vellalar*
58. *Veḷḷaar*
59. *Veḷḷaalar*

Sub-sect based on division of Tamil land

1. *Iisa Naattup Paḷḷanaar*
2. *Eelū Naattup Paḷḷanaar*
3. *Kali Naaattup Paḷḷanaar*
4. *Kaṇaattup Paḷḷanaar*
5. *Kula Maankalya Naattup Paḷḷanaar*
6. *Koṇgu Naattup Paḷḷanaar*
7. *Kotai Vaḷa Naattup Paḷḷanaar*
8. *Koṇaattup Paḷḷanaar*
9. *Cikka Vaḷa Naattup Paḷḷanaar*
10. *Ciivanti Vaḷa Naattup Paḷḷanaar*
11. *Celūva Naattup Paḷḷanaar*

12. *Chera Naattup Paḷḷanaar*
13. *Chola Naattup Paḷḷanaar*
14. *Ten Ciruvaacal Naattup Paḷḷanaar*
15. *Tondai Naattup Paḷḷanaar*
16. *Paruttikkottai Naattup Paḷḷanaar*
17. *Pandya Naattup Paḷḷanaar*
18. *Vataciru Vaacal Naattup Paḷḷanaar*
19. *Viira Vaḷa Naattup Paḷḷanaar*

CHAPTER NINE

EESAL

Persons who claim to be scholars in Tamil language, literature and history must be knowing Tamil literary works and the historical information hidden in them. All the literary works that are worthy of being called as literature, produced from Sangam age to the end of nineteenth century speak about *Mallar* (*Pallar*) and it is quite evident when the name *Mallar* was changed into *Pallar*. These things which have been understood and proved beyond doubt by the author of this book, who has not studied Tamil literature and history through formal education, have not been understood by the scholars who claim to have studied Tamil literature and history through formal education. From this it becomes evident that these people are not interested in accepting the truth; they are making concerted but futile efforts to hide the rich and noble heritage of the people of *Mallar* community. Because, changing the rich heritage of the people of *Mallar* community demands changing all the literary works and other records that were produced since Sangam age. Concerted efforts are made in this direction for over five hundred years by persons with vested interests and for this not only the present author but the scholars of future generation will scorn them with contempt.

A Committee of Experts, constituted by the Government of Tamil nadu, has produced a book on history of Tamil nadu (Sangam Age - Social and Political life) quoting copiously references from Sangam literature. But, it is a pity, that none of the references made in these literary works to *Mallars* has drawn the attention of the experts. Moreover, they have attempted to divert the course of history. Their intention in doing this needs no explanation or discussion. It is crystal clear. The people who enjoy the favour of present day governments, have added false stories in history, in order to ameliorate the status of their own communities, there by degrading the community that was

in power for quite a long time. This has been continuing for the past five to six centuries. Even though the country has got freedom and got changed into democratic form of government, people with vested interests act quite briskly and dictate things.

The illiterate and lay men of rural areas who did not have formal education enslave and control people of a particular community with their power of money and authority by fabricating so many false stories. In the same way, the so called literate elites who have knowledge of history and Tamil literature, have enslaved and degraded the people of other communities by interpreting literature and history in a false way. By making necessary interpolations and giving false interpretations they have made attempts to upgrade the status of their own communities. If the affected people oppose them and raise questions, they divert them by giving indirect replies thereby changing their issue. There is not much difference between the lay men of rural areas and the self-styled literature elites of urban areas as far as this issue is concerned. It is sorrowful that successive governments also support these people, knowingly or unknowingly. It is believed that this state of affair will change at least in the future.

Mallars, who were the people of plains (*marutam*) region, who were the people responsible for the formation of villages, towns, countries, and governments and who ruled this country by developing agriculture thereby developing the country have been pushed down to the level of being called as *Pallars* and the people have been described as thieves, thugs, waylayers, hunters, shepherds, drummers, priests, professionals and so on. The people who served *Mallars* and who helped the people of other languages to capture power from *Mallars* have now started to use the titles of *Mallars* for themselves.

Those people enjoy a higher status (strata) in the society while these people occupy a lower status (strata) in the caste hierarchy! Do not try to cheat these people any more! Remember they are more than one crore in strength!

Oh, scholars in Tamil literature! Oh, scholars in Tamil history!
You please go through once again the commentaries for literature
and the history books and texts that you have produced! Do not these
evidences provided in this book force you, your ideas and books to
change ? Or are you overcome by the force of caste - chauvinism and
falsehood ?

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ABOUT THE AUTHOR

The author of this book Engineer, Doctor *Guruswami Siddhan*, born in *Ganapathipalayam* of Savandappur village in Gopichettypalayam Taluk of Erode District, on the 13th August 1942 belongs to *Devendra Kula Vellala* community and his parents are *Perumal Thiru Gurusamy Pannadi* and *Perumallattiyar Tmt Veerammal*.

Born in a poor agricultural family, with great efforts he had his studies. He got his B.E. degree from Government College of Technology, Coimbatore in 1964 and M.Sc. degree in Engineering from Engineering College, Guindy. He secured first class in all his examinations. In appreciation of his skills and intelligence, the Government of India awarded him a fellowship to undertake higher studies in the United States of America which enabled him to get a Ph.D. degree in Civil Engineering from Connecticut University of U.S.A. in the year 1976.

The author was in the service of Directorate of Technical Education of Government of Tamil Nadu serving in many Government Engineering and Technological Colleges from 1964 to 1984. After 1984, he got himself relieved from government services and took to his own profession. His wife is *Tmt Annapoorani Siddhan*. He has one daughter *Tmt Mallika Rathnakumar* B.E., M.B.A. and a son *Senthilkumar* B.E., M.S.

Motivated and inspired by the scholarly works of *Deva Ashirwatam*, the author has started to work on the social and political history of the people belonging to *Devendra Kula Vellala* Community.

SCHEME OF TRANSLITERATION

Tamil	Roman
க	k
ங	n
ச	ç
ஞ	n̄
ட	ṭ
ண	n
த	t
ந	<u>n</u>
ப	p
ம	m
ய	y
ர	r
ல	l
வ	v
ழ	ḷ
ள	l
ற	<u>r</u>
ன	n